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INSTITVTIO THEOLOGICA
ANDOVER. FVNDATA M.DCCC.VII.
Ps. CXIX. 160.
כדברך חביננו
JOH. XVII. 17.
ὁ λογος ὁσος αληθεια ἐστι.
ΑΚΡΟΓΩΝΙΑ
ΟΥ ΧΡΙΣΤΟΥ.

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ENGLISH GRAMMAR,

ADAPTED TO THE

DIFFERENT CLASSES OF LEARNERS.

WITH

An Appendix,

CONTAINING

RULES AND OBSERVATIONS, FOR ASSISTING THE MORE ADVANCED STUDENTS TO WRITE WITH PERSPICUITY AND ACCURACY.

"They who are learning to compose and arrange their sentences with accuracy and order, are learning, at the same time, to think with accuracy and order." BLAIR.

BY LINDLEY MURRAY.

THE FIRST CONNECTICUT EDITION,

With Corrections and Additions.

HARTFORD:

PRINTED FOR OLIVER D. COOKE,

BY LINCOLN AND GLEASON.

1805.

INTRODUCTION.

WHEN the number and variety of English Grammars already published, and the ability with which some of them are written, are considered, little can be expected from a new compilation, besides a careful selection of the most useful matter, and some degree of improvement in the mode of adapting it to the understanding, and the gradual progress of learners. In these respects something, perhaps, may yet be done, for the ease and advantage of young persons.

In books designed for the instruction of youth, there is a medium to be observed, between treating the subject in so extensive and minute a manner, as to embarrass and confuse their minds, by offering too much at once for their comprehension; and, on the other hand, conducting it by such short and general precepts and observations, as convey to them no clear and precise information. A distribution of the parts, which is either defective or irregular, has also a tendency to perplex the young understanding, and to retard its knowledge of the principles of literature. A distinct general view, or outline, of all the essential parts of the study in which they are engaged; a gradual and judicious supply of this outline; and a due arrangement of the divisions, according to their natural order and connexion, appear to be among the best means of enlightening the minds of youth, and of facilitating their acquisition of knowledge. The Compiler of this work, at the same time that he has endeavoured to avoid a plan, which may be too concise or too extensive, defective in its parts or irregular in their disposition, has studied to render his subject sufficiently easy, intelligible, and comprehensive. He does not presume to have completely obtained these objects.

How far he has succeeded in the attempt, and wherein he has failed, must be referred to the determination of the judicous and candid reader.

The method which he has adopted, of exhibiting the performance in characters of different sizes, will, he trusts, be conducive to that gradual and regular procedure, which is so favourable to the business of instruction. The more important rules, definitions, and observations, and which are therefore the most proper to be committed to memory, are printed with a larger type; whilst rules and remarks that are of less consequence, that extend or diversify the general idea, or that serve as explanations, are contained in the smaller letter: these, or the chief of them, will be perused by the student to the greatest advantage, if postponed till the general system be completed. The use of notes and observations, in the common and detached manner, at the bottom of the page, would not, it is imagined, be so likely to attract the perusal of youth, or admit of so ample and regular an illustration, as a continued and uniform order of the several subjects. In adopting this mode, care has been taken to adjust it so that the whole may be perused in a connected progress, or the part contained in the larger character read in order by itself.

With respect to the definitions and rules, it may not be improper more particularly to observe, that in selecting and forming them, it has been the Compiler's aim to render them as exact and comprehensive, and, at the same time, as intelligible to young minds, as the nature of the subject, and the difficulties attending it, would admit. In this attempt, he has sometimes been, unavoidably, induced to offer more for the scholar's memory, than he could otherwise have wished. But if he has tolerably succeeded in his design, the advantages to be derived from it, will, in the end, more than compensate the inconvenience. In regard to the notes and observations, he may add, that many of them are intended, not only to explain the subjects, and to illustrate them by comparative views, but also to invite the

ingenious student to inquiry and reflection, and to prompt to a more enlarged, critical, and satisfactory research.

From the sentiment generally admitted, that a proper selection of faulty composition is more instructive to the young grammarian, than any rules and examples of propriety that can be given, the Compiler has been induced to pay peculiar attention to this part of the subject; and though the instances of false grammar, under the rules of Syntax, are numerous, it is hoped they will not be found too many, when their variety and usefulness are considered.

In a work which professes itself to be a compilation, and which, from the nature and design of it, must consist of materials selected from the writings of others, it is scarcely necessary to apologize for the use which the Compiler has made of his predecessors' labours; or for omitting to insert their names. From the alterations which have been frequently made in the sentiments and the language, to suit the connexion, and to adapt them to the particular purposes for which they are introduced; and, in many instances, from the uncertainty to whom the passages originally belonged, the insertion of names could seldom be made with propriety. But if this could have been generally done, a work of this nature would derive no advantage from it, equal to the inconvenience of crowding the pages with a repetition of names and references. It is, however, proper to acknowledge, in general terms, that the authors to whom the grammatical part of this compilation is principally indebted for its materials, are Harris, Johnson, Lowth, Priestley, Beattie, Sheridan, Walker, and Coote.

The Rules and Observations respecting Perspicuity, &c. contained in the Appendix, and which are, chiefly, extracted from the writings of Blair and Campbell, will, it is presumed, form a proper addition to the Grammar. The subjects are very nearly related; and the study of perspicuity and accuracy in writing, appears naturally to follow that of Grammar. A competent acquaintance with

the principles of both, will prepare and qualify the students, for prosecuting those additional improvements in language, to which they may be properly directed.

On the utility and importance of the study of Grammar, and the principles of Composition, much might be advanced, for the encouragement of persons in early life to apply themselves to this branch of learning; but as the limits of this Introduction will not allow of many observations on the subject, a few leading sentiments are all that can be admitted here with propriety. As words are the signs of our ideas, and the medium by which we perceive the sentiments of others, and communicate our own; and as signs exhibit the things which they are intended to represent, more or less accurately, according as their real or established conformity to those things is more or less exact; it is evident, that in proportion to our knowledge of the nature and properties of words, of their relation to each other, and of their established connexion with the ideas to which they are applied, will be the certainty and ease, with which we transfuse our sentiments into the minds of one another; and that, without a competent knowledge of this kind, we shall frequently be in hazard of misunderstanding others, and of being misunderstood ourselves. It may indeed be justly asserted, that many of the differences in opinion amongst men, with the disputes, contentions, and alienations of heart, which have too often proceeded from such differences, have been occasioned by a want of proper skill in the connexion and meaning of words, and by a tenacious misapplication of language.

One of the best supports, which the recommendation of this study can receive, in small compass, may be derived from the following sentiments of an eminent and candid writer* on language and composition. "All that regards "the study of composition, merits the higher attention "upon this account, that it is intimately connected with "the improvement of our intellectual powers. For I

* Blair.

" must be allowed to say, that when we are employed, " after a proper manner, in the study of composition, we " are cultivating the understanding itself. The study of " arranging and expressing our thoughts with propriety, " teaches to think, as well as to speak, accurately."

Before the close of this Introduction, it may not be superfluous to observe, that the Compiler of the following work has no interest in it, but that which arises from the hope, that it will prove of some advantage to young persons, and relieve the labours of those who are employed in their education. He wishes to promote, in some degree, the cause of virtue, as well as of learning; and, with this view, he has been studious, through the whole of the work, not only to avoid every example and illustration, which might have an improper effect on the minds of youth; but also to introduce, on many occasions, such as have a moral and religious tendency. His attention to objects of so much importance will, he trusts, meet the approbation of every well-disposed reader. If they were faithfully regarded in all books of education, they would doubtless contribute very materially to the order and happiness of society, by guarding the innocence, and cherishing the virtue of the rising generation.

Holdgate, near York,—1795.

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TO THE NINTH EDITION.

The eighth edition of this grammar received considerable alterations and additions: but works of this nature admit of repeated improvements; and are, perhaps, never complete. The author, solicitous to render his book more worthy of the encouraging approbation bestowed on it by the public, has again revised the work with care and attention. The new edition, he hopes, will be found much im-

proved. The additions, which are very considerable, are chiefly, such as are calculated, to expand the learner's views of the subject; to obviate objections; and to render the study of grammar both easy and interesting. This edition contains also a new and enlarged system of parsing; copious lists of nouns arranged according to their gender and number; and many notes and observations, which serve to extend, or to explain, particular rules and positons.*

The writer is sensible that, after all his endeavours to elucidate the principles of the work, there are few of the divisions, arrangements, definitions, or rules, against which critical ingenuity cannot devise plausible objections. The subject is attended with so much intricacy, and admits of views so various, that it was not possible to render every part of it unexceptionable; or to accommodate the work, in all respects, to the opinions and prepossessions of every grammarian and teacher. If the author has adopted that system which, on the whole, is best suited to the nature of the subject, and conformable to the sentiments of the most judicious grammarians; if his reasonings and illustrations, respecting particular points, are founded on just principles, and the peculiarities of the English language; he has, perhaps, done all that could reasonably be expected in a work of this nature; and he may warrantably indulge a hope, that the book will be still more extensively approved and circulated.

* The author conceives that the occasional strictures, dispersed through the book, and intended to illustrate and support a number of important grammatical points, will not, to young persons of ingenuity, appear to be dry and useless discussions. He is persuaded that, by such persons, they will be read with attention. And he presumes that these strictures will gratify their curiosity, stimulate application, and give solidity and permanence to their grammatical knowledge.

Holdgate, near York,—1804.

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ENGLISH GRAMMAR.

ENGLISH GRAMMAR is the art of speaking and writing the English language with propriety.

It is divided into four parts, viz. ORTHOGRAPHY, ETYMOLOGY, SYNTAX, and PROSODY.

This division may be rendered more intelligible to young minds, by observing, in other words, that Grammar treats, *first*, of the form and sound of the letters, the combination of letters into syllables, and syllables into words; *secondly*, of the different sorts of words, their various modifications, and their derivation; *thirdly*, of the union and right order of words in the formation of a sentence; and *lastly*, of the just pronunciation, and poetical construction of sentences.

PART I.

ORTHOGRAPHY.

CHAPTER I. *Of the* LETTERS.

SECT. 1. *Of the nature of the letters, and of a perfect alphabet.*

An articulate sound, is the sound of the human voice, formed by the organs of speech.

Orthography teaches the nature and powers of letters, and the just method of spelling words.

A letter is the first principle or least part of a word.

The letters of the English language, called the English Alphabet, are twenty-six in number.

The following is a list of the Roman, Italic, and Old English Characters.

Roman.		Italic.		Old English.		Name.
Cap.	Small.	Cap.	Small.	Cap.	Small.	
A	a	*A*	*a*	𝔄	𝔞	*ai.*
B	b	*B*	*b*	𝔅	𝔟	*bee.*
C	c	*C*	*c*	ℭ	𝔠	*see.*
D	d	*D*	*d*	𝔇	𝔡	*dee.*
E	e	*E*	*e*	𝔈	𝔢	*ee.*
F	f	*F*	*f*	𝔉	𝔣	*ef.*
G	g	*G*	*g*	𝔊	𝔤	*jee.*
H	h	*H*	*h*	ℌ	𝔥	*aitch.*
I	i	*I*	*i*	ℑ	𝔦	*i* or *eye.*
J	j	*J*	*j*	𝔍	𝔧	*jay.*
K	k	*K*	*k*	𝔎	𝔨	*kay.*
L	l	*L*	*l*	𝔏	𝔩	*el.*
M	m	*M*	*m*	𝔐	𝔪	*em.*
N	n	*N*	*n*	𝔑	𝔫	*en.*
O	o	*O*	*o*	𝔒	𝔬	*o.*
P	p	*P*	*p*	𝔓	𝔭	*pee.*
Q	q	*Q*	*q*	𝔔	𝔮	*cue.*
R	r	*R*	*r*	ℜ	𝔯 ɾ	*ar.*
S	f s	*S*	*ſ s*	𝔖	ſ s	*ess.*
T	t	*T*	*t*	𝔗	𝔱	*tee.*
U	u	*U*	*u*	𝔘	𝔲	*u* or *you.*
V	v	*V*	*v*	𝔙	𝔳	*vee.*
W	w	*W*	*w*	𝔚	𝔴	*double u*
X	x	*X*	*x*	𝔛	𝔵	*eks.*
Y	y	*Y*	*y*	𝔜	𝔶	*wy.*
Z	z	*Z*	*z*	ℨ	𝔷	*zed.*

A perfect alphabet of the English language, and, indeed, of every other language, would contain a number of letters, precisely equal to the number of simple articulate sounds belonging to the language. Every simple sound would have its distinct character; and that character be the representative of no other sound. But this is far from being the state of the English alphabet. It has more original sounds than distinct significant letters; and, consequently, some of these letters are made to represent, not one sound alone, but several sounds. This will appear by reflecting, that the sounds signified by the united letters *th*, *sh*, *ng*, are elementary, and have no single appropriate characters, in our alphabet; and that the letters *a* and *u* represent the different sounds heard in *hat*, *hate*, *hall*; and in *but*, *bull*, *mule*.

To explain this subject more fully to the learners, we shall set down the characters made use of to represent all the elementary articulate sounds of our language, as nearly in the manner and order of the present English alphabet, as the design of the subject will admit; and shall annex to each character the syllable or word, which contains its proper and distinct sound. And here it will be proper to begin with the vowels.

Letters denoting the simple sounds,			Words containing the simple sounds.
a	*as heard*	*in*	fate.
a	*as*	*in*	fall.
a	*as*	*in*	fat.
a	*as*	*in*	far.
e	*as*	*in*	me.
e	*as*	*in*	met.
i	*as*	*in*	pine.
i	*as*	*in*	pin.
o	*as*	*in*	no.
o	*as*	*in*	not.
o	*as*	*in*	move.
u	*as*	*in*	mule.
u	*as*	*in*	tub.
u	*as*	*in*	bull.

By this list it appears, that there are in the English

language fourteen simple vowel sounds: but as *i* and *u*, when pronounced long, may be considered as diphthongs, or diphthongal vowels, our language, strictly speaking, contains but twelve simple vowel sounds; to represent which, we have only five distinct characters or letters. If *a* in *far*, is the same specific sound as *a* in *fat*; and *u* in *bull*, the same as *o* in *move*, which is the opinion of some grammarians; then there are but ten original vowel sounds in the English language.

The following list will show the sounds of the consonants, being in number twenty-two.

Letters denoting the simple sounds.			Words containing the simple sounds.
b	as *heard*	in	bay, tub.
d	as	in	day, sad.
f	as	in	off, for.
v	as	in	van, love.
g	as	in	egg, go.
h*	as	in	hop, ho.
k	as	in	kill, oak.
l	as	in	lap, all.
m	as	in	my, mum.
n	as	in	no, on.
p	as	in	pin, map.
r	as	in	rap, cry.
s	as	in	so, lass.
z	as	in	zed, buzz.
t	as	in	top, mat.
w	as	in	wo, will.
y	as	in	ye, yes.
ng	as	in	ing, sing.
sh	as	in	shy, ash.
th	as	in	thin, thick.
th	as	in	then, them.
zh	as	in	pleasure.

Several letters marked in the English alphabet, as con-

* Some grammarians suppose *h* to mark only an aspiration, or breathing: but it appears to be a distinct sound, and formed in a particular manner, by the organs of speech.

Encyclopædia Britannica.

sonants, are either superfluous, or represent, not simple, but complex sounds. *C*, for instance, is superfluous in both its sounds; the one being expressed by *k*, and the other by *s*. *G*, in the soft pronunciation, is not a simple, but a complex sound; as *age* is pronounced *aidge*. *J* is unnecessary, because its sound, and that of the soft *g*, are in our language the same. *Q*, with its attendant *u*, is either complex, and resolvable into *kw*, as in *quality*; or unnecessary, because its sound is the same with *k*, as in *opaque*. *X* is compounded of *gs*, as in *example*; or of *ks*, as in *expect*.

From the preceding representation, it appears to be a point of considerable importance, that every learner of the English language should be taught to pronounce perfectly, and with facility, every original simple sound that belongs to it. By a timely and judicious care in this respect, the voice will be prepared to utter, with ease and accuracy, every combination of sounds; and taught to avoid that confused and imperfect manner of pronouncing words, which accompanies, through life, many persons, who have not, in this respect, been properly instructed at an early period.

Letters are divided into Vowels and Consonants.

A vowel is an articulate sound, that can be perfectly uttered by itself: as, *a*, *e*, *o*; which are formed without the help of any other sound.

A consonant is an articulate sound, which cannot be perfectly uttered without the help of a vowel: as *b*, *d*, *f*, *l*; which require vowels to express them fully.

The vowels are, *a*, *e*, *i*, *o*, *u*, and sometimes *w* and *y*.

W and *y* are consonants when they begin a word or syllable; but in every other situation they are called vowels.

It is generally acknowledged by the best grammarians, that *w* and *y* are consonants when they begin a syllable or word, and vowels when they end one. That they are consonants when used as initials, seems to be evident from their not admitting the article *an* before them, as it would be improper to say an walnut, an yard, &c.; and from their following a vowel without any hiatus or difficulty of utterance; as, frosty winter, rosy youth. That they are vowels in other situations, appears from their regularly taking the sound of other vowels; as, *w* has the exact sound of *u* in saw, few, now, &c.; and *y* that of *i*, in hymn, fly, crystal, &c. See the letters W and Y, pages 30 and 31.*

We present the following as more exact and philosophical definitions of a vowel and consonant.

A vowel is a simple, articulate sound, perfect in itself, and formed by a continued effusion of the breath, and a certain conformation of the mouth, without any alteration in the position, or any motion of the organs of speech, from the moment the vocal sound commences, till it ends.

A consonant is a simple, articulate sound, imperfect by itself, but which, joined with a vowel, forms a complete sound, by a particular motion or contact of the organs of speech.

Some grammarians subdivide vowels into the *simple* and the *compound*. But there does not appear to be any foundation for the distinction. Simplicity is essential to the nature of a vowel, which excludes every degree of mixed or compound sounds. It requires, according to the definition, but one conformation of the organs of speech, to form it; and no motion in the organs, whilst it is forming.

Consonants are divided into mutes and semivowels.

---

* The letters *w* and *y* are of an ambiguous nature; being consonants at the beginning of words, and vowels at the end.
Encyclopædia Britannica.
WALKER's Critical pronouncing Dictionary, page 24,
PERRY's English Dictionary, Preface, page 7.

The mutes cannot be sounded *at all* without the aid of a vowel. They are *b*, *p*, *t*, *d*, *k*, and *c* and *g* hard.

The semi-vowels have an imperfect sound of themselves, they are *f*, *l*, *m*, *n*, *r*, *v*, *s*, *z*, *x*, and *c* and *g* soft.

Four of the semi-vowels, namely, *l*, *m*, *n*, *r*, are also distinguished by the name of *liquids*, from their readily uniting with other consonants, and flowing as it were into their sounds.

We have shown above, that it is essential to the nature of a consonant, that it cannot be fully uttered without the aid of a vowel. We may further observe, that even the *names* of the consonants, as they are pronounced in reciting the alphabet, require the help of vowels to express them. In pronouncing the names of the mutes, the assistant vowels *follow* the consonants: as, *be*, *pe*, *te*, *de*, *ka*. In pronouncing the names of the semi-vowels, the vowels generally *precede* the consonants: as *ef*, *el*, *em*, *en*, *ar*, *es*, *ex*. The exceptions are, *ce*, *ge*, *ve*, *zed*.

This distinction between the *nature* and the *name* of a consonant, is of great importance, and should be well explained to the pupil. They are frequently confounded by writers on grammar. Observations and reasonings on the name, are often applied to explain the nature, of a consonant: and, by this means, the student is led into error and perplexity, respecting these elements of language. It should be impressed on his mind, that the name of every consonant is a *complex* sound; but that the consonant itself, is always a *simple* sound.

Some writers have described the mutes and semi-vowels, with their subdivisions, nearly in the following manner.

The *mutes* are those consonants, whose sounds cannot be protracted. The *semi-vowels*, such whose sounds can be continued at pleasure, partaking of the nature of vowels, from which they derive their name.

The mutes may be subdivided into *pure* and *impure*,

The pure are those whose sounds cannot be at all prolonged: they are *k*, *p*, *t*. The impure are those whose sounds may be continued, though for a very short space: they are *b*, *d*, *g*.

The semi-vowels may be subdivided into *vocal* and *aspirated*. The vocal are those which are formed by the voice; the aspirated, those formed by the breath. There are eleven vocal, and five aspirated. The vocal are *l*, *m*, *n*, *r*, *v*, *w*, *y*, *z*, *th* flat, *zh*, *ng*: the aspirated, *f*, *h*, *s*, *th* sharp, *sh*.

The vocal semi-vowels may be subdivided into *pure* and *impure*. The pure are those which are formed entirely by the voice: the impure, such as have a mixture of breath with the voice. There are seven pure—*l*, *m*, *n*, *r*, *w*, *y*, *ng*: four impure—*v*, *z*, *th* flat, *zh*

A diphthong is the union of two vowels, pronounced by a single impulse of the voice; as *ea* in beat, *ou* in sound.

A triphthong is the union of three vowels, pronounced in like manner; as, *eau* in beau, *iew* in view.

A proper diphthong is that in which both the vowels are sounded; as, *oi* in voice, *ou* in ounce.

An improper diphthong has but one of the vowels sounded; as, *ea* in eagle, *oa* in boat.

Each of the diphthongal letters was doubtless, originally heard in pronouncing the words which contain them. Though this is not the case at present, with respect to many of them, these combinations still retain the name of diphthongs; but, to distinguish them, they are marked by the term *improper*. As the diphthong derives its name and nature from its sound, and not from its letters, and properly denotes a double vowel sound, no union of two vowels, where one is silent, can, in strictness, be entitled to that appellation; and the single letters *i* and *u*, when pronounced long, must, in this view, be considered as

diphthongs. The triphthongs, having at most but two sounds, are merely ocular, and are, therefore, by some grammarians classed with the diphthongs.

SECT. 2. *General observations on the sounds of the letters.*

A

A has four sounds; the long or slender, the broad, the short or open, and the middle.

The long; as in name, basin, creation.

The broad; as in call, wall, all.

The short; as in barrel, fancy, glass.

The middle; as in far, farm, father.

The diphthong *aa* generally sounds like *a* short in proper names; as in Balaam, Canaan, Isaac; but not in Baal, Gaal.

Ae has the sound of long *e*. It is sometimes found in Latin words. Some authors retain this form: as, ænigma, æquator, &c.; but others have laid it aside, and write enigma, Cesar, Eneas, &c.

The diphthong *ai* has exactly the long slender sound of *a*; as in pail, tail, &c.; pronounced pale, tale, &c.: except plaid, again, raillery, fountain, Britain, and a few others.

Au is generally sounded like the broad *a*: as in taught, caught, &c. Sometimes like the short or open *a*: as in aunt, slaunt, gauntlet, &c. It has the sound of long *o* in hautboy; and that of *o* short in laurel, laudanum, &c.

Aw, has always the sound of broad *a*; as in bawl, scrawl, crawl.

Ay, like its near relation *ai*, is pronounced like the long slender sound of *a*; as in pay, day, delay.

B

B keeps one unvaried sound, at the beginning, middle, and end of words; as in baker, number, rhubarb, &c.

In some words it is silent; as in thumb, debtor, subtle, &c. In others, besides being silent, it lengthens the syllable: as in climb, comb, tomb.

C

C has two different sounds

A hard sound like *k*, before *a*, *o*, *u*, *r*, *l*, *t*; as, in cart, cottage, curious, craft, tract, cloth, &c.; and when it ends a syllable; as, in victim, flaccid.

A soft sound like *s* before *e*, *i*, and *y*, generally; as in center, face, civil, cymbal, mercy, &c. It has sometimes the sound of *sh*; as in ocean, social.

C is mute in czar, czarina, victuals, &c.

C, says Dr. Johnson, according to English orthography, never ends a word; and therefore we find in our best dictionaries, stick, block, publick, politick, &c. But many writers of latter years omit the *k* in words of two or more syllables; and this practice is gaining ground, though it is productive of irregularities; such as writing mimic and mimickry; traffic and trafficking.

Ch is commonly sounded like *tch*; as in church, chin, chaff, charter: but in words derived from the Greek, has the sound of *k*; as in chymist, scheme, chorus, chyle, distich; and in foreign names; as, Achish, Baruch, Enoch, &c.

Ch, in some words derived from the French, takes the sound of *sh*; as in chaise, chagrin, chevalier, machine.

Ch, in arch, before a vowel, sounds like *k*; as in archangel, archieves, Archipelago; except in arched, archery, archer, and arch-enemy: but before a consonant it always sounds like *tch*; as in archbishop, archduke, archpresbyter, &c. *Ch* is silent in schedule, schism, and yacht.

D

D keeps one uniform sound, at the beginning, middle, and end of words; as in death, bandage, kindred; unless it may be said to take the sound of *t*, in stuffed, tripped, &c. stuff, tript, &c.

E

E has three different sounds.

A long sound; as in scheme, glebe, severe.

A short sound; as in men, bed, clemency.

An obscure and scarcely perceptible sound; as open, lucre, participle.

It has sometimes the sound of middle *a*; as in clerk, serjeant; and sometimes that of short *i*; as in England, ---s, pretty.

E is always mute at the end of a word, except in monosyllables that have no other vowel: as, me, he, she: or in substantives derived from the Greek; as catastrophe, epitome, Penelope. It is used to soften and modify the foregoing consonants; as, force, rage, since, oblige: or to lengthen the preceding vowel; as, can, cane; pin, pine; rob, robe.

The diphthong *ea* is generally sounded like *e* long; as in appear, beaver, creature, &c. It has also the sound of short *e*; as in breath, meadow, treasure. And it is sometimes pronounced like the long and slender *a*; as in bear, break, great.

Eau has the sound of long *o*; as in beau, flambeau, portmanteau. In beauty and its compounds, it has the sound of long *u*.

Ei, in general, sounds the same as long and slender *a*; as in deign, vein, neighbour, &c. It has the sound of long *e* in seize, deceit, receive, either, neither, &c. It is sometimes pronounced like short *i*; as in foreign, forfeit, sovereign, &c.

Eo is pronounced like *e* long; as in people; and sometimes like *e* short; as in leopard, jeopardy. It has also the sound of short *u*; as in dungeon, sturgeon, puncheon, &c.

Eu is always sounded like long *u* or *ew*; as in feud, deuce.

Ew is almost always pronounced like long *u*: as in few, new, dew.

Ey, when the accent is on it, is always pronounced like *a* long; as in bey, grey, convey; except in key, ley, where it is sounded like long *e*.

When this diphthong is unaccented, it takes the sound of *e* long; as, alley, valley, barley.

F

F keeps one pure unvaried sound at the beginning, middle, and end of words; as fancy, muffin, mischief, &c.: except in *of*, in which it has the flat sound of *ov*; but not in composition; as, whereof, thereof, &c. We should not pronounce a wive's jointure, a calve's head; but a wife's jointure, a calf's head.

G

G has two sounds: one hard; as in gay, go, gun: the other soft; as in gem, giant.

At the end of a word it is always hard; as in bag, snug, frog. It is hard before *a*, *o*, *u*, *l*, and *r*: as game, gone, gull, glory, grandeur.

G before *e*, *i*, and *y*, is soft; as in genius, gesture, ginger, Egypt; except in get, gewgaw, finger, craggy, and some others.

G is mute before *n*: as in gnash, sign, foreign, &c.

Gn at the end of a word, or syllable accented, gives the preceding vowel a long sound; as in resign, impugn, oppugn, impregn, impugned; pronounced impune, imprene, &c.

Gh, at the beginning of a word, has the sound of the hard *g*; as ghost, ghastly: in the middle, and sometimes at the end, it is quite silent; as in right, high, plough, mighty.

At the end it has often the sound of *f*; as in laugh, cough, tough. Sometimes, only the *g* is sounded; as in burgh, burgher.

H

The sound signified by this letter, is, as before observed, an articulate sound, and not merely an aspiration. It is heard in the words, hat, horse, Hull. It is seldom mute at the beginning of a word. It is always silent after *r*; as, rhetoric, rheum, rhubarb.

H final, preceded by a vowel, is always silent; as, ah! hah! oh! foh! Sarah, Messiah.

From the faintness of the sound of this letter, in many words, and its total silence in others, added to the negligence of tutors, and the inattention of pupils, it has happened, that many persons have become almost incapable of acquiring its just and full pronunciation. It is, therefore, incumbent on teachers, to be particularly careful to inculcate a clear and distinct utterance of this sound.

I

I has a long sound; as in fine; and a short one; as in sin.

The long sound is always marked by the *e* final in monosyllables; as thin, thine ; except give, live. Before *r* it is often sounded like a short *u ;* as, flirt, first. In some words it has the sound of *e* long ; as in machine, bombazine, magazine.

The diphthong *ia* is frequently sounded like *ya ;* as in christian, filial, poinard ; pronounced christ-yan, &c. It has sometimes the sound of short *i ;* as in carriage, marriage, parliament.

Ie sounds in general like *e* long ; as in grief, thief, grenadier. It has also the sound of long *i ;* as in die, pie, lie : and sometimes that of short *i ;* as in sieve.

Ieu has the sound of long *u ;* as in lieu, adieu, purlieu.

Io, when the accent is upon the first vowel, forms two distinct syllables ; as priory, violet, violent. The terminations *tion* and *sion*, are sounded exactly like the verb shun ; except when the *t* is preceded by *s* or *x ;* as in question, digestion, combustion, mixtion, &c.

The triphthong *iou* is sometimes pronounced distinctly in two syllables ; as in bilious, various, abstemious. But these vowels often coalesce into one syllable ; as in precious, factious, noxious.

J

J is pronounced exactly like soft *g ;* except in hallelujah, where it is pronounced like *y*.

K

K has the sound of *c* hard, and is used before *e* and *i*, where, according to English analogy, *c* would be soft ; as, kept, king, skirts. It is not sounded before *n ;* as in knife, knell, knocker. It is never doubled ; except in Habakkuk ; but *c* is used before it, to shorten the vowel by a double consonant ; as cockle, pickle, sucker.

L

L has always a soft liquid sound ; as, in love, billow, quarrel. It is sometimes mute ; as in half, talk, psalm. The custom is to double the *l* at the end of monosyllables : as, mill, will, fall, except where a diphthong precedes it ; as, hail, toil, soil.

C

Le, at the end of words, is pronounced like a weak *el*; in which the *e* is almost mute; as, table, shuttle.

M

M has always the same sound; as, murmur, monumental, except in comptroller, which is pronounced controller.

N

N has two sounds: the one pure; as in man, net, noble, the other a wringing sound like *ng*; as in thank, banquet, &c.

N is mute when it ends a syllable, and is preceded by *m*; as, hymn, solemn, autumn.

The participial *ing* must always have its ringing sound; as, writing, reading, speaking. Some writers have supposed that when *ing* is preceded by *ing*, it should be pronounced *in*; as, singing, bringing, should be sounded *singin, bringin*: but as it is a good rule, with respect to pronunciation, to adhere to the written words, unless custom has clearly decided otherwise, it does not seem proper to adopt this innovation.

O

O has a long sound; as in note, bone, obedient, over; and a short one; as in not, got, lot, trot.

It has sometimes the short sound of *u*; as, son, come, attorney. And in some words it is sounded like *oo*; as in prove, move, behove; and often like *au*; as in nor, for, lord.

The diphthong *oa* is regularly pronounced as the long sound of *o*; as in boat, oat, coal; except in broad, abroad, groat, where it takes the sound of broad *a*; as, abrawd, &c. *Oe* has the sound of single *e*. It is sometimes long; as in fœtus, Antœci: and sometimes short; as in œconomics œcumenical. In doe, foe, sloe, toe, throe, hoe, and bilboes, it is sounded exactly like long *o*.

Oi has almost universally the double sound of *a* broad and *e* long united, as in boy; as boil, toil, spoil, joint, point, anoint: which should never be pronounced as if written bile, spile, tile, &c.

Oo almost always preserves its long regular sound ; as in moon, soon, food. It has a shorter sound in wool, good, foot, and a few others. In blood and flood it sounds like short *u*. Door and floor should always be pronounced as if written dore and flore.

The diphthong *ou* has six different sounds. The first and proper sound is equivalent to *ow* in down ; as in bound, found, surround.

The second is that of short *u ;* as in enough, trouble, journey.

The third is that of *oo ;* as in soup, youth, tournament,

The fourth is that of long *o ;* as in though, mourn, poultice.

The fifth is that of short *o*, as in cough, trough.

The sixth is that of *awe ;* as in ought, brought, thought.

Ow is generally sounded like *ou* in thou ; as in brown, dowry, shower. It has also the sound of long *o ;* as in snow, grown, bestow.

The diphthong *oy* is but another form for *oi*, and is pronounced exactly like it.

P

P has always the same sound, except, perhaps, in cupboard, where it sounds like *b*. It is sometimes mute ; as in psalm, psalter, Ptolemy : and between *m* and *t ;* as, tempt, empty, presumptuous.

Ph is generally pronounced like *f ;* as in philosophy, philanthrophy, Philip.

In nephew and Stephen, it has the sound of *v*. In apophthegm, phthisis, phthisic, and phthisical, both letters are entirely dropped.

Q

Q is always followed by *u ;* as, quadrant, queen, quire.

Qu is sometimes sounded like *k ;* as, conquer, liquor, risque.

R

R has a rough sound ; as in Rome, river, rage ; and a smooth one ; as in bard, card, regard.

Re, at the end of many words, is pronounced like a weak *er*; as in theatre, sepulchre, massacre.

S

S has two different sounds.

A soft and flat sound like *z*; as, besom, nasal, dismal.

A sharp hissing sound; as saint, sister, cyprus.

It is always sharp at the beginning of words.

At the end of words it takes the soft sound; as, his, was, trees, eyes; except in the words this, thus, us, yes, rebus, surplus, &c.; and in words terminating with *ous*.

It sounds like *z* before *ion*, if a vowel goes before; as, intrusion; but like *s* sharp, if it follows a consonant; as, conversion. It also sounds like *z* before *e* mute; as, amuse; and before *y* final; as rosy; and in the words bosom, desire, wisdom, &c.

S is mute in isle, island, demesne, viscount.

T

T has its customary sound; as in take, temptation.

Ti before a vowel has the sound of *sh*; as in salvation: except in such words as tierce, tiara, &c. and unless an *s* goes before; as, question; and excepting also derivatives from words ending in *ty*; as, mighty, mightier.

Th has two sounds: the one soft and flat; as, thus, whether, heathen: the other hard and sharp; as, thing, think, breath.

Th, at the beginning of words, is sharp; as in thank, thick, thunder: except in that, then, thus, thither, and some others. *Th*, at the end of words, is also sharp; as, death, breath, mouth: except in with, booth, beneath, &c.

Th, in the middle of words, is sharp; as, panther, orthodox, misanthrope: except worthy, farthing, brethren, and a few others.

Th, between two vowels, is generally flat in words purely English; as, father, heathen, together, neither, mother.

Th, between two vowels, in words from the learned languages, is generally sharp; as, apathy, sympathy, Athens, theatre, apothecary.

Th is sometimes pronounced like simple *t*; as, Thomas, thyme, Thames, asthma.

U

U has three sounds, viz.

A long sound; as in mule, tube, cubic.

A short sound; as in dull, gull, custard.

An obtuse sound, like *oo*; as in bull, full, bushel.

The strangest deviation of this letter from its natural sound, is in the words busy, business, bury, and burial; which are pronounced bizzy, bizness, berry, and berrial.

A is now often used before words beginning with *u* long, and *an* always before those that begin with *u* short; as, a union, a university, a useful book; an uproar, an usher, an umbrella.

The diphthong *ua* has sometimes the sound of *wa*; as in assuage, persuade, antiquary. It has also the sound of middle *a*; as in guard, guardian, guarantee.

Ue is often sounded like *we*; as in quench, querist, conqest. It has also the sound of long *u*; as in cue, hue, ague. In a few words it is pronounced like *e* short; as in guest, guess. In some words it is entirely sunk; as in antique, oblique, prorogue, catalogue, dialogue, &c.

Ui is frequently pronounced *wi*; as in languid, anguish, extinguish. It has sometimes the sound of *i* long; as in guide, guile, disguise: and sometimes that of *i* short; as in guilt, guinea, guildhall. In some words it is sounded like long *u*; as in juice, suit, pursuit: and after *r*, like *oo*; as in bruise, fruit, recruit.

Uo is pronounced like *wo*; as in quote, quorum, quondam.

Uy has the sound of long *e*; as in obloquy, soliloquy; pronounced obloquee, &c. except, buy, and its derivatives.

V

V has the sound of flat *f*, and bears the same relation to it, as *b* does to *p*, *d* to *t*, hard *g* to *k*, and *z* to *s*. It has also one uniform sound; as, vain, vanity, love.

W

W, when a consonant, has nearly the sound of *oo*; as

water resembles the sound of *ooater;* but that it has a stronger and quicker sound than *oo*, and has a formation essentially different, will appear to any person who pronounces, with attention, the words *wo*, *woo*, *beware;* and who reflects that it will not admit the article *an* before it; which *oo* would admit. In some words it is not sounded; as in answer, sword, wholesome: it is always silent before *r;* as in wrap, wreck, wrinkle, wrist, wrong, wry, bewray, &c.

W before *h* is pronounced as if it were after the *h:* as, why, hwy; when, hwen; what, hwat.

W is often joined to *o* at the end of a syllable, without affecting the sound of that vowel; as in crow, blow, grow, know, row, flow, &c.

When *w* is a vowel, and is distinguished in the pronunciation, it has exactly the same sound as *u* would have in the same situation; as, draw, crew, view, now, sawyer, vowel, outlaw.

X

X has three sounds, viz.

It is sounded like *z* at the beginning of proper names of Greek original; as in Xanthus, Xenophon, Xerxes.

It has a sharp sound like *ks*, when it ends a syllable with the accent upon it; as, exit, exercise, excellence; or when the accent is on the next syllable, if it begins with a consonant; as, excuse, extent, expense.

It has, generally, a flat sound like *gz*, when the accent is not on it, and the following syllable begins with a vowel; as, exert, exist, example; pronounced, egzert, egzist, egzample.

Y

Y, when a consonant, has nearly the sound of *ee;* as, youth, York, resemble the sounds of eeouth, eeork: but that this is not its exact sound, will be clearly perceived by pronouncing the words *ye*, *yes*, *new-year*, in which its just and proper sound is ascertained. It not only requires a stronger exertion of the organs of speech to pronounce it, than is required to pronounce *ee;* but its formation is

essentially different. It will not admit of *an* before it, as *ee* will in the following example; an *eel*. The opinion that *y* and *w*, when they begin a word or syllable, take exactly the sound of *ee* and *oo*, has induced some grammarians to assert, that these letters are always vowels or diphthongs.

When *y* is a vowel, it has exactly the same sound as *i* would have in the same situation; as, rhyme, system, justify, pyramid, party, fancy, hungry.

Z

Z has the sound of an *s* uttered with a closer compression of the palate by the tongue: it is the flat *s*; as, freeze, frozen, brazen.

It may be proper to remark, that the sounds of the letters vary, as they are differently associated, and that the pronunciation of these associations depends upon the position of the accent. It may also be observed, that, in order to pronounce accurately, great attention must be paid to the vowels which are not accented. There is scarcely any thing which more distinguishes a person of poor education from a person of a good one, than the pronunciation of the *unaccented* vowels. When vowels are *under the accent*, the best speakers and the lowest of the people, with very few exceptions, pronounce them in the same manner; but the unaccented vowels in the mouths of the former, have a distinct, open and specific sound, while the latter often totally sink them, or change them into some other sound.

Sect. 3. *The nature of articulation explained.*

A CONCISE account of the origin and formation of the sounds emitted by the human voice, may, perhaps, not improperly, be here introduced. It may gratify the ingenious student, and serve to explain more fully the nature of articulation, and the radical distinction between vowels and consonants.

Human voice is air sent out from the lungs, and so agitated or modified, in its passage through the windpipe and larynx, as to become distinctly audible. The windpipe is

that tube, which on touching the forepart of our throat externally, we feel hard and uneven. It conveys air into the lungs for the purpose of breathing and speech. The top or upper part of the windpipe is called the *larynx*, consisting of four or five cartilages, that may be expanded or brought together, by the action of certain muscles which operate all at the same time. In the middle of the larynx there is a small opening, called the *glottis*, through which the breath and voice are conveyed. This opening is not wider than one tenth of an inch; and, therefore, the breath transmitted through it from the lungs, must pass with considerable velocity. The voice, thus formed, is strengthened and softened by a reverberation from the palate, and other hollow places in the inside of the mouth and nostrils; and as these are better or worse shaped for this reverberation, the voice is said to be more or less agreeable.

If we consider the many varieties of sound, which one and the same human voice is capable of uttering, together with the smallness of the diameter of the glottis; and reflect, that the same diameter must always produce the same tone, and, consequently, that to every change of tone a correspondent change of diameter is necessary; we must be filled with admiration at the mechanism of these parts, and the fineness of the fibres that operate in producing effects so minute, so various, and in their proportions so exactly uniform. For it admits of proof, that the diameter of the human glottis is capable of more than sixty distinct degrees of contraction or enlargement, by each of which a different note is produced; and yet the greatest diameter of that aperture, as before observed, does not exceed one tenth of an inch.

Speech is made up of *articulate* voices; and what we call *articulation*, is performed, not by the lungs, windpipe, or larynx, but by the action of the throat, palate, teeth, tongue, lips, and nostrils. Articulation begins not, till the breath or voice, has passed through the larynx.

The simplest articulate voices are those which proceed from an open mouth, and are by grammarians called *vowel* sounds. In transmitting these, the aperture of the mouth may be pretty large, or somewhat smaller, or very small;

which is one cause of the variety of vowels; a particular sound being produced by each particular aperture. Moreover, in passing through an open mouth, the voice may be *gently acted upon*, by the lips, or by the tongue and palate, or by the tongue and throat; whence another source of variety in vowel sounds.

Thus ten or twelve simple vowel sounds may be formed, agreeably to the plan in page 15; and the learners, by observing the position of their mouth, lips, tongue, &c. when they are uttering the sounds, will perceive that various operations of these organs of speech, are necessary to the production of the different vowel sounds; and that by minute variations they may all be distinctly pronounced.

When the voice, in its passage through the mouth, is *totally intercepted*, or *strongly compressed*, there is formed a certain modification of articulate sound, which, as expressed by a character in writing, is called a *consonant*. Silence is the effect of a total interception; and indistinct sound, of a strong compression; and therefore a consonant is not of itself a distinct articulate voice; and its influence in varying the tones of language is not clearly perceived, unless it be accompanied by an opening of the mouth, that is, by a vowel.

By making the experiment with attention, the student will perceive that each of the *mutes* is formed by the voice being *intercepted* by the lips, by the tongue and palate, or by the tongue and throat; and that the *semi-vowels* are formed by the same organs *strongly compressing* the voice in its passage, but not totally intercepting it.

The elements of language, according to the different seats where they are formed, or the several organs of speech chiefly concerned in their pronunciation, are divided into several classes, and denominated as follows: those are called *labials*, which are formed by the lips; those *dentals*, that are formed by the teeth; *palatals*, that are formed with the palate; and *nasals* that are formed by the nose.

The importance of obtaining, in early life, a clear, distinct, and accurate knowledge of the sounds of the first principles of language, and a wish to lead young minds to a further

consideration of a subject so curious and useful, have induced the compiler to bestow particular attention on the preceding part of his work. Some writers think that these subjects do not properly constitute any part of grammar; and consider them as the exclusive province of the spelling-book; but if we reflect that letters and their sounds are the constituent principles of that art, which teaches us to speak and write with propriety, and that very little knowledge of their nature is acquired by the spelling-book, we must admit that they properly belong to grammar; and that a rational consideration of these elementary principles of language, is an object that demands the attention of the young grammarian. The sentiments of a very judicious and eminent writer (Quinctilian) respecting this part of grammar, may, perhaps, be properly introduced on the present occasion.

"Let no person despise, as inconsiderable, the elements of grammar, because it may seem to them a matter of small consequence, to show the distinction between vowels and consonants, and to divide the latter into liquids and mutes. But they who penetrate into the innermost parts of this temple of science, will there discover such refinement and subtilty of matter, as are not only proper to sharpen the understandings of young persons, but sufficient to give exercise for the most profound knowledge and erudition."

The elementary sounds, under their smallest combination produce a *syllable*; syllables properly combined produce a *word*; words duly combined produce a *sentence*; and sentences properly combined produce an *oration* or *discourse*. Thus it is, says HARRIS, in his HERMES, that to principles apparently so trivial as a few plain elementary sounds, we owe that variety of articulate voices, which has been sufficient to explain the sentiments of so innumerable a multitude, as all the present and past generations of men.

CHAPTER II.

Of SYLLABLES, *and the* RULES *for arranging them.*

A SYLLABLE is a sound, either simple or compounded, pronounced by a single impulse of the voice, and constituting a word, or part of a word: as, a, an, ant.

Spelling is the art of rightly dividing words into their syllables; or of expressing a word by its proper letters.

The following are the general rules for the division of words into syllables.

1. A single consonant between two vowels, must be joined to the latter syllable: as, de-light, bri-dal, re-source: except the letter x; as, ex-ist, ex-amine: and except likewise words compounded; as up-on, un-even, dis-ease.

2. Two consonants proper to begin a word, must not be separated; as, fa-ble, sti-fle. But when they come between two vowels, and are such as cannot begin a word, they must be divided; as, ut-most, un-der, in-sect, er-ror, cof-fin.

3. When three consonants meet in the middle of a word, if they can begin a word, and the preceding vowel be pronounced long, they are not to be separated; as, de-throne, de-stroy. But when the vowel of the preceding syllable is pronounced short, one of the consonants, always belongs to that syllable; as, dis-tract, dis-prove, dis-train.

4. When three or four consonants, which are not proper to begin a word, meet between two vowels, the first consonant is always kept with the first syllable in the division: as, ab-stain, com-plete, em-broil, dan-dler, dap-ple, con-strain.

5. Two vowels, not being a diphthong, must be divided into separate syllables; as, cru-el, de-ni-al, so-ci-e-ty.

6. Compounded words must be traced into the simple words of which they are composed; as, ice-house, grace-ful, over-power, rest-less, never-the-less.

7. Grammatical, and othes particular terminations, are generally separated; as, teach-est, teach-eth, teach-ing, teach-er, contend-est, great-er, wretch-ed, good-ness, love-ly.

Some of the preceding rules may be liable to considerable exceptions; and therefore it is said by Dr. Lowth and others, that the best and easiest direction for dividing the syllables in spelling, is to divide them as they are naturally separated in a right pronunciation; without regard to the derivation of words, or the possible combination of consonants at the beginning of a syllable.

CHAPTER III.

Of WORDS in general, and the RULES for spelling them.

WORDS are articulate sounds, used by common consent, as signs of our ideas.

A word of one syllable is termed a Monosyllable; a word of two syllables, a Dissyllable; a word of three syllables, a Trisyllable; and a word of four or more syllables, a Polysyllable.

All words are either primitive or derivative.

A primitive word is that which cannot be reduced to any simpler word in the language: as, man, good, content.

A derivative word is that which may be reduced to another word in English of greater simplicity; as, manful, goodness, contentment, Yorkshire.*

There are many English words which, though compounds in other languages, are to us primitives; thus, cir-

* A compound word is included under the head of derivative words: as, penknife, teacup, looking-glass: may be reduced to other words of greater simplicity.

cumspect, circumvent, circumstance, delude, concave, complicate, &c. primitive words in English, will be found derivatives when traced in the Latin tongue.

The orthography of the English language is attended with much uncertainty and perplexity. But a considerable part of this inconvenience may be remedied, by attending to the general laws of formation: and, for this end, the learner is presented with a view of such general maxims in spelling primitive and derivative words, as have been almost universally received.

RULE I.

Monosyllables ending with *f*, *l*, or *s*, preceded by a single vowel, double the final consonant: as, staff, mill, pass, &c. The only exceptions are, of, if, as, is, has, was, yes, his this, us, and thus.

RULE II.

Monosyllables ending with any consonant but *f*, *l*, or *s*, and preceded by a single vowel, never double the final consonant; excepting add, ebb, butt, egg, odd, err, inn, and buzz.

RULE III.

Words ending with *y*, preceded by a consonant, form the plurals of nouns, the persons of verbs, verbal nouns, past participles, comparatives, and superlatives, by changing *y* into *i*: as, spy, spies; I carry, thou carriest; he carrieth, or carries; carrier, carried; happy, happier, happiest.

The present participle in *ing*, retains the *y*, that *i* may not be doubled; as, carry, carrying; bury, burying, &c.

But *y*, preceded by a vowel, in such instances as the above, is not changed; as, boy, boys; I cloy, he cloys, cloyed, &c.; except in lay, pay, and say; from which are formed, laid, paid, and said; and their compounds, unlaid, unpaid, unsaid, &c.

RULE IV.

Words ending with *y*, preceded by a consonant, upon assuming an additional syllable, beginning with a conso-

nant, commonly change *y* into *i*; as, happy, happily, happiness. But when *y* is preceded by a vowel, it is very rarely changed in the additional syllable: as, coy, coyly; boy, boyish, boyhood; annoy, annoyer, annoyance; joy, loyless, joyful.

RULE V.

Words ending with a single consonant, preceded by a single vowel, and with the accent on the last syllable, upon assuming an additional syllable beginning with a vowel, double the consonant; as to abet, an abettor; to begin, a beginner; a fen, fenny; wit, witty; thin, thinnish, &c.

But if a diphthong precedes, or the accent is on the preceding syllable, the consonant remains single: as, to toil, toiling; to offer, an offering; maid, maiden, &c.

RULE VI.

Words ending with any double letter but *l*, and taking *ness*, *less*, *ly*, or *ful*, after them, preserve the letter double; as, harmlessness, carelessness, carelessly, stiffly, successful, distressful, &c. But those words which end with double *l*, and take, *ness*, *less*, *ly*, or *ful*, after them, generally omit one *l*; as fulness, skilless, fully, skilful, &c.

RULE VII.

Ness, *less*, *ly*, and *ful*, added to words ending with silent *e*, do not cut it off: as, paleness, guileless, closely, peaceful; except in a few words; as duly, truly, awful.

RULE VIII.

Ment, added to words ending with silent *e*, generally preserves the *e* from elision; as, abatement, chastisement, incitement, &c. The words judgment, abridgment, acknowledgment, are deviations from the rule.

Like other terminations, *ment* changes *y* into *i*, when preceded by a consonant; as, accompany, accompaniment; merry, merriment.

RULE IX.

Able and *ible*, when incorporated into words ending with *e*, almost always cut it off: as blame, blamable;

cure, curable; sense, sensible, &c.: but if *c* or *g* soft comes before *e* in the original word, the *e* is then preserved in words compounded with *able*; as change, changeable; peace, peaceable, &c.

RULE X.

When *ing* or *ish* is added to words ending with silent *e*, the *e* is almost universally omitted; as, place, placing; lodge, lodging; slave, slavish; prude, prudish.

RULE XI.

Words taken into composition, often drop those letters which were superfluous in their simples; as handful, dunghil, withal, also, chilblain, foretel.

The orthography of a great number of English words, is far from being uniform, even amongst writers of distinction. Thus, *honour* and *honor*, *inquire* and *enquire*, *negotiate* and *negociate*, *control* and *controul*, *expense* and *expence*, *allege* and *alledge*, *surprise* and *surprize*, *abridgment* and *abridgement*, and many other orthographical variations, are to be met with in the best modern publications. Some authority for deciding differences of this nature, appears to be necessary: and where can we find one of equal pretensions with Dr. Johnson's Dictionary? though a few of his decisions do not appear to be warranted by the principles of etymology and analogy, the stable foundations of his improvements. "As the weight of truth and reason (says Nares in his "Elements of Orthoepy") is irresistible, Dr. Johnson's Dictionary has nearly fixed the external form of our language. Indeed, so convenient is it to have one acknowledged standard to recur to; so much preferable, in matters of this nature, is a trifling degree of irregularity, to a continual change, and fruitless pursuit of unattainable perfection; that it is earnestly to be hoped, that no author will henceforth, on slight grounds, be tempted to innovate."

PART II.

ETYMOLOGY.

CHAPTER I.

A GENERAL VIEW of the PARTS of SPEECH.

THE second part of grammar is ETYMOLOGY: which treats of the different sorts of words, their various modifications, and their derivation.

There are, in English, nine sorts of words, or, as they are commonly called, PARTS OF SPEECH; namely, the ARTICLE, the SUBSTANTIVE or NOUN; the PRONOUN, the ADJECTIVE, the VERB, the ADVERB, the PREPOSITION, the CONJUNCTION, and the INTERJECTION.

1. An Article is a word prefixed to substantives, to point them out, and to show how far their signification extends: as, *a* garden, *an* eagle, *the* woman.

2. A Substantive or noun is the name of any thing that exists, or of which we have any notion: as, *London*, *man*, *virtue*.

A substantive may, in general, be distinguished by its taking an article before it, or by its making sense of itself; as, a *book*, the *sun*, an *apple*; *temperance*, *industry*, *chastity*.

3. A Pronoun is a word used instead of a noun, to avoid the too frequent repetition of the same word: as, "The man is happy; *he* is benevo-
; *he* is useful."

4. An Adjective is a word added to a substantive to express its quality: as, "An *industrious* man; a *virtuous* woman."

An Adjective may be known by its making sense with the addition of the word *thing*: as, a *good* thing; a *bad* thing: or of any particular substantive; as a *sweet* apple, a *pleasant* prospect.

5. A Verb is a word which signifies to BE, to DO, or to SUFFER: as, "I *am*; I *rule*; I *am ruled*."

A Verb may be distinguished, by its making sense with any of the personal pronouns, or the word *to* before it: as I *walk*, he *plays*, they *write*; or, to *walk*, to *play*, to *write*.

6. An adverb is a part of speech joined to a verb, an adjective, and sometimes to another adverb, to express some quality or circumstance respecting it: as, "He reads *well*; a *truly* good man; he writes *very correctly*."

An Adverb may be generally known, by its answering to the question, How? how much? when? or where? as, in the phrase "He reads *correctly*," the answer to the question, How does he read? is *correctly*.

7. Prepositions serve to connect words with one another, and to show the relation between them: as "He went *from* London *to* York;" "she is *above* disguise;" "they are supported *by* industry."

A Preposition may be known by its admitting after it a personal pronoun, in the objective case; as, *with*, *for*, *to*, &c. will allow the objective case after them; with *him*, for *her*, to *them*, &c.

8. A Conjunction is a part of speech that is chiefly used to connect or join together sentences; so as, out of two, to make one sentence: it sometimes connects only words: as, "Thou *and* he are happy, *because* you are good." "Two *and* three are five."

9. Interjections are words thrown in between the parts of a sentence, to express the passions or emotions of the speaker: as "O virtue! how amiable thou art!"

The observations which have been made, to aid learners in distinguishing the parts of speech from one another, may afford them some small assistance; but it will certainly be much more instructive, to distinguish them by the definitions, and an accurate knowledge of their nature.

In the following passage, all the parts of speech are exemplified:

1 2 7 2 5 1 2 4 7 2
The power of speech is a faculty peculiar to man;
8 5 5 7 3 7 3 4 2 7
and was bestowed on him by his beneficent Creator, for
1 4 8 6 4 2 8 9 6 6
the greatest and most excellent uses; but, alas! how often
5 3 5 3 7 1 4 7 2
do we pervert it to the worst of purposes.

In the foregoing sentence, the words *the*, *a*, are articles; *power*, *speech*, *faculty*, *man*, *Creator*, *uses*, *purposes*, are substantives; *him*, *his*, *we*, *it*, are pronouns; *peculiar*, *beneficent*, *greatest*, *excellent*, *worst*, are adjectives; *is*, *was*, *bestowed*, *do*, *pervert*, are verbs; *most*, *how*, *often*, are adverbs; *of*, *to*, *on*, *by*, *for*, are prepositions; *and*, *but*, are conjunctions; and *alas* is an interjection.

The number of the different sorts of words, or of the parts of speech, has been variously reckoned by different grammarians. Some have enumerated ten, making the participle a distinct part; some eight, exluding the participle, ranking the adjective under the noun; some four, and s only two, (the noun and the verb,) supposing the

rest to be contained in the parts of their division. We have followed those authors, who appear to have given them the most natural and intelligible distribution. Some remarks on the division made by the learned Horne Tooke, are contained in the first section of the eleventh chapter of etymology.

The interjection, indeed, seems scarcely worthy of being considered as a part of artificial language or speech, being rather a branch of that natural language, which we possess in common with the brute creation, and by which we express the sudden emotions and passions that actuate our frame. But, as it is used in written as well as oral language, it may, in some measure, be deemed a part of speech. It is with us, a virtual sentence, in which the noun and verb are concealed under an imperfect or indigested word.

CHAPTER II.

Of the ARTICLES.

AN Article is a word prefixed to substantives, to point them out, and to show how far their signification extends; as, *a* garden, *an* eagle, *the* woman.

In English, there are but two articles, *a* and *the*: *a* becomes *an* before a vowel,* and before a silent *h*; as, *an* acorn, *an* hour. But if the *h* be sounded, the *a* only is to be used; as, a hand, a heart, a highway.

The inattention of writers and printers to this necessary distinction, has occasioned the frequent use of *an* before *h*, when it is to be pronounced; and this circumstance, more than any other, has probably contributed to that indistinct utterance, or total omission, of the sound signified by this letter, which very often occurs amongst readers and speakers.

* *A* instead of *an* is now used before words beginning with *u* long. See page 29, letter *U*. It is also used before *one*; as, many a one.

An horse, *an* husband, *an* herald, *an* heathen, and many similar associations are frequently to be found in works of taste and merit. To remedy this evil, readers should be taught to omit, in all similar cases, the sound of the *n*, and to give the *h* its full pronunciation.

A or *an* is styled the indefinite article: it is used in a vague sense to point out one single thing of the kind, in other respects indeterminate; as "Give me *a* book;" that is, any book.

The is called the definite article; because it ascertains what particular thing is meant: as, "Give me *the* book;" meaning some book referred to.

A substantive without any article to limit it, is taken in its widest sense: as, "A candid temper is proper for man;" that is, for all mankind.

The peculiar use and importance of the articles will be seen in the following examples; "The son of a king—the son of the king—a son of the king." Each of these three phrases has an entirely different meaning, through the different application of the articles *a* and *the*.

"Thou art *a* man," is a very general and harmless position; but, "Thou art *the* man," (as Nathan said to David,) is an assertion capable of striking terror and remorse into the heart.

The article is omitted before nouns that imply the different virtues, vices, passions, qualities, sciences, arts, metals, herbs, &c.; as, prudence is commendable; falsehood is odious; anger ought to be avoided;" &c. It is not prefixed to a proper name; as, "Alexander," (because that of itself denotes a determinate individual or particular thing,) except for the sake of distinguishing a particular family: as, "He is *a* Howard, or of the family of the Howards;" or by way of eminence: as, "Every man is not *a* Newton;" "He has the courage of *an* Achilles:" or when some noun is understood, "He sailed down *the* (river) Thames, in *the* (ship) Britannia."

When an adjective is used with the noun to which the article relates, it is placed between the article and the noun; as, "a *good* man," "an *agreeable* woman," "the *best* friend." On some occasions, however, the adjective precedes *a* or *an*; as, "*such* a shame," "as *great* a man as Alexander," "too *careless* an author.

The indefinite article can be joined to substantives in the singular number only; the definite article may be joined also to plurals.

But there appears to be a remarkable exception to this rule, in the use of the adjectives *few* and *many*, (the latter chiefly with the word *great* before it,) which, though joined with plural substantives, yet admit of the singular article *a*; as, *a few* men; *a great many* men.

The reason of it is manifest, from the effect which the article has in these phrases; it means a small or great number collectively taken, and therefore gives the idea of a whole, that is, of unity. Thus likewise, a dozen, a score, a hundred, or a thousand, is one whole number, an aggregate of many collectively taken; and therefore still retains the article *a*, though joined as an adjective to a plural substantive; as, a hundred years, &c.

The indefinite article is sometimes placed between the adjectives *many*, and a singular noun: as,

"Full *many a gem* of purest ray serene,
"The dark unfathom'd caves of ocean bear;
"Full *many a flow'r* is born to blush unseen,
"And waste its sweetness on the desert air."

In these lines, the phrases, *many a gem*, and *many a flow'r*, refer to *many gems* and *many flowers*, separately, not collectively considered.

The definite article *the* is frequently applied to adverbs in the comparative and superlative degree; and its effect is, to mark the degree the more strongly, and to define it the more precisely: as "*The* more I examine it, *the* better I like *it*. I like this *the* least of any."

CHAPTER III.

Of SUBSTANTIVES.

SECT. I. *Of Substantives in general.*

A SUBSTANTIVE or Noun is the name of any thing that exists, or of which we have any notion: as, *London*, *man*, *virtue*.

Substantives are either proper or common.

Proper names or substantives, are the names appropriated to individuals: as, George, London, Thames.

Common names or substantives, stand for kinds containing many sorts, or for sorts containing many individuals under them; as, animal, man, tree, &c.

When proper names have an article annexed to them, they become common names: as, "He is the *Cicero* of his age; he is reading the lives of the Twelve *Cæsars*."

Common names may also be used to signify individuals, by the addition of articles or pronouns: as, "*The* boy is studious; *that* girl is discreet."*

To substantives belong gender, number, and case; and they are all of the third person, when spoken *of*, and of the second when spoken *to*: as,

* Nouns may also be divided into the following classes: *Collective* nouns, or nouns of multitude; as, the people, the parliament, the army: *Abstract* nouns, or the names of qualities abstracted from their substances; as knowledge, goodness, whiteness: *Verbal* or *participial* nouns; as, beginning, reading, writing.

" Blessings attend us on every side ; be grateful, children of men !" that is, *ye* children of men.

SECT. 2. *Of Gender.*

GENDER is the distinction of sex. There are three genders, the MASCULINE, the FEMININE, and the NEUTER.

The Masculine Gender denotes animals of the male kind : as, a man, a horse, a bull.

The Feminine Gender signifies animals of the female kind : as, a woman, a duck, a hen.

The Neuter Gender denotes objects which are neither males nor females : as, a field, a horse, a garden.

Some substantives, naturally neuter, are, by a figure of speech, converted into the masculine or feminine gender : as, when we say of the sun, *he* is setting ; and of a ship, *she* sails well.

Figuratively, in the English tongue, we commonly give the masculine gender to nouns which are conspicuous for the attributes of imparting or communicating, and which are by nature strong and efficacious. Those, again, are made feminine, which are conspicuous for the attributes of containing or bringing forth, or which are peculiarly beautiful or amiable. Upon these principles, the sun is said to be masculine ; and the moon, being the receptacle of the sun's light, to be feminine. The earth is generally feminine. A ship, a country, a city, &c. are likewise made feminine, being receivers or containers. Time is always masculine, on account of its mighty efficacy. Virtue is feminine from its beauty, and its being the object of love. Fortune and the church are generally put in the feminine gender.

The English language has three methods of distinguishing the sex, viz.

1. By different words: as,

Male.	Female.	Male.	Female.
Bachelor.	Maid.	Husband.	Wife.
Boar.	Sow.	King.	Queen.
Boy.	Girl.	Lad.	Lass.
Brother.	Sister.	Lord.	Lady.
Buck.	Doe.	Man.	Woman.
Bull.	Cow.	Master.	Mistress.
Bullock or Steer.	Heifer.	Milter.	Spawner.
		Nephew.	Niece.
Cock.	Hen.	Ram.	Ewe.
Dog.	Bitch.	Singer.	Songstress or Singer.
Drake.	Duck.		
Earl.	Countess.	Sloven.	Slut.
Father.	Mother.	Son.	Daughter.
Friar.	Nun.	Stag.	Hind.
Gander.	Goose.	Uncle.	Aunt.
Hart.	Roe.	Wizard.	Witch.
Horse.	Mare.		

2. By a difference of termination: as,

Male.	Female.	Male.	Female.
Abbot.	Abbess.	Landgrave.	Landgravine.
Actor.	Actress.	Lion.	Lioness.
Administrator.	Administratrix.	Marquis.	Marchioness.
Adulterer.	Adultress.	Master.	Mistress.
Ambassador.	Ambassadress.	Mayor.	Mayoress.
Arbiter.	Arbitress.	Patron.	Patroness.
Baron.	Baroness.	Peer.	Peeress.
Bridegroom.	Bride.	Poet.	Poetess.
Benefactor.	Benefactress.	Priest.	Priestess.
Caterer.	Cateress.	Prince.	Princess.
Chanter.	Chantress.	Prior.	Prioress.
Conductor.	Conductress.	Prophet.	Prophetess.
Count.	Countess.	Protector.	Protectress.
Deacon.	Deaconess.	Shepherd.	Shepherdess.
Duke.	Duchess.	Songster.	Songstress.
Elector.	Electress.	Sorcerer.	Sorceress.

Male.	Female.	Male.	Female.
Emperor.	Empress.	Sultan.	Sultaness. / Sultana.
Enchanter.	Enchantress.		
Executor.	Executrix.	Tiger.	Tigress.
Governor.	Governess.	Traitor.	Traitress.
Heir.	Heiress.	Tutor.	Tutoress.
Hero.	Heroine.	Viscount.	Viscountess.
Hunter.	Huntress.	Votary.	Votaress.
Host.	Hostess.	Widower.	Widow.
Jew.	Jewess.		

3. By a noun, pronoun, or adjective, being *prefixed* to the substantive, as,

A cock-sparrow.	A hen-sparrow.
A man-servant.	A maid-servant.
A he-goat.	A she-goat.
A he-bear.	A she-bear.
A male-child.	A female-child.
Male descendants.	Female descendants.

It sometimes happens, that the same noun is either masculine or feminine. The words *parent*, *child*, *cousin*, *friend*, *neighbour*, *servant*, and several others, are used indifferently for males or females.

Nouns with variable terminations contribute to conciseness and perspicuity of expression. We have only a sufficient number of them to make us feel our want; for when we say of a woman, she is a philosopher, an astronomer, a builder, a weaver, we perceive an impropriety in the termination, which we cannot avoid; but we can say, that she is a botanist, a student, a witness, a scholar, an orphan, a companion, because these terminations have not annexed to them the notion of sex.

SECT. 3. *Of Number.*

NUMBER is the consideration of an object, as one or more.

Substantives are of two numbers, the singular and the plural.

The singular number expresses but one object; as, a chair, a table.

The plural number signifies more objects than one; as chairs, tables.

Some nouns, from the nature of the things which they express, are used only in the singular form; as, wheat, pitch, gold, sloth, pride, &c.; others only in the plural form; as bellows, scissors, lungs, riches, &c.

Some words are the same in both numbers; as deer, sheep, swine, &c.

The plural number of nouns is generally formed by adding *s* to the singular: as dove, doves; face, faces; thought, thoughts. But when the substantive singular ends in *x*, *ch* soft, *sh*, *ss*, or *s*, we add *es* in the plural: as box, boxes; church, churches; lash, lashes; kiss, kisses; rebus, rebusses. If the singular ends in *ch* hard, the plural is formed by adding *s*; as, monarch, monarchs; distich, distichs.

Nouns which end in *o*, have sometimes *es*, added to the plural; as cargo, echo, hero, negro, manifesto, potato, volcano, wo: and sometimes only *s*; as folio, grotto, junto, nuncio, portico, punctilio, tyro.

Nouns ending in *f*, or *fe*, are rendered plural by the change of those terminations into *ves*: as loaf, loaves; half, halves; wife, wives; except grief, relief, reproof, and several others, which form the plural by the addition of *s*. Those which end in *ff*, have the regular plural: as ruff, ruffs; except, staff, staves.

Nouns which have *y* in the singular, with no other vowel in the same syllable, change it into *ies* in the plural: as,

beauty, beauties ; fly, flies. But the *y* is not changed, when there is another vowel in the syllable : as, key, keys, delay, delays ; attorney, attorneys.

Some nouns become plural by changing the *a* of the singular into *e :* as, man, men : woman, women ; alderman, aldermen. The words ox and child, form oxen and children ; brother, makes either brothers, or brethren. Sometimes the diphthong *oo* is changed into *ee* in the plural : as, foot, feet ; goose, geese, tooth, teeth. Louse and mouse make lice and mice. Penny makes pence, or pennies, when the coin is meant ; die, dice (for play) ; die, dies (for coining.)

It is agreeable to analogy, and the practice of the generality of correct writers, to construe the following words as plural nouns ; *pains*, *riches*, *alms :* and also, *mathematics*, *metaphysics*, *politics*, *ethics*, *optics*, *pneumatics*, with other similar names of sciences.

Dr. Johnson says that the adjective *much* is sometimes a term of number, as well as of quantity. This may account for the instances we meet with of its associating with *pains* as a plural noun : as, " much pains." The connexion, however, is not to be recommended.

The word *news* is now almost universally considered as belonging to the singular number.

The noun *means*, is used both in the singular and the plural number.

The following words, which have been adopted from the Hebrew, Greek, and Latin languages, are thus distinguished, with respect to number.

Singular.	Plural.	Singular.	Plural.
Cherub.	Cherubim.	Datum.	Data.
Seraph.	Seraphim.	Effluvium.	Effluvia.
Antithesis.	Antitheses.	Encomium.	Encomia *or* Encomiums.
Automaton.	Automata.		
Basis.	Bases.	Erratum.	Errata.
Crisis.	Crises	Genius.	Genii.*
Criterion.	Criteria.	Genus.	Genera.

* *Genii*, when denoting aerial spirits : *Geniuses*, when signifying persons of genius.

Singular.	Plural.	Singular.	Plural.
Diæresis.	Diæreses.	Index.	Indices *or* Indexes.*
Ellipsis.	Ellipses.		
Emphasis.	Emphases.	Lamina.	Laminæ.
Hypothesis.	Hypotheses.	Medium.	Media.
Metamorphosis.	Metamorphoses.	Magus.	Magi.
Phœnomenon.	Phænomena.	Memorandum.	Memoranda *or* Memorandums.
Appendix.	Appendices *or* Appendixes.	Radius.	Radii.
		Stamen.	Stamina.
Arcanum.	Arcana.	Stratum.	Strata.
Axis.	Axes.	Vortex.	Vortices.
Calx.	Calces.		

Some words, derived from the learned languages, are confined to the plural number: as, antipodes, credenda, literati, minutiæ.

The following nouns being, in Latin, both singular and plural, are used in the same manner when adopted into our tongue: hiatus, apparatus, series, species.

Sect. 4. *Of Case.*

The Cases of substantives signify their different terminations, which serve to express the relations of one thing to another.

In English, substantives have but two cases, the nominative, and the possessive or genitive.

The nominative case simply expresses the name of a thing, or the subject of the verb: as, "The boy plays;" "The girls learn."

The possessive or genitive case expresses the relation of property or possession; and has an apostrophe with the letter *s* coming after it: as

* *Indexes*, when it signifies pointers, or Tables of contents: *Indices*, when referring to Algebraic quantities.

"The scholar's duty;" "My father's house:" that is, "The duty of the scholar:" "The house of my father."

When the plural ends in *s*, the other *s* is omitted, but the apostrophe is retained: as, "On eagles' wings;" "The drapers' company."

Sometimes also, when the singular terminates in *ss*, the apostrophic *s* is not added: as, "For goodness' sake:" "For righteousness' sake."

English substantives may be declined in the following manner:

	Singular.	Plural.
Nominative Case.	A Mother.	Mothers.
Possessive Case.	A Mother's.	Mothers'.
Nominative Case.	The man.	The men.
Possessive Case.	The man's.	The men's.

The English language, to express different connexions and relations of one thing to another, uses, for the most part, prepositions. The Greek and Latin among the ancient, and some too among the modern languages, as the German, vary the termination or ending the substantive, to answer the same purpose; an example of which, in the Latin is inserted, as explanatory of the nature and use of cases, viz.

	Singular.	
Nominative.	DOMINUS,	A Lord.
Genitive.	DOMINI,	Lord's, of a Lord.
Dative.	DOMINO,	To a Lord.
Accusative.	DOMINUM,	A Lord.
Vocative.	DOMINE,	O Lord.
Ablative.	DOMINO,	By a Lord.

	Plural.	
Nominative.	DOMINI,	Lords.
Genitive.	DOMINORUM,	Lords', of Lords.
Dative.	DOMINIS,	To Lords.
Accusative.	DOMINOS,	Lords.
Vocative.	DOMINI,	O Lords.
Ablative.	DOMINIS.	By Lords.

In support of the position, that there are in English but two cases of nouns, we cite the authority of Ruddiman, Lowth, Johnson, Priestley, &c.; names which are sufficient to decide the point. If case, in Grammar, means only the variation of a noun or pronoun, by termination or within itself, (for which there are the highest authorities,*) with what propriety can we distinguish the relations, signified by the addition of articles and prepositions, by the name of cases?

If these relations were to be so distinguished, the English language would have a much greater number of cases than the Greek and Latin tongues; for, as every preposition has its distinct meaning and effect, every combination of a preposition and article with the noun, would form a different relation, and would constitute a distinct case. This would encumber our language with many new terms, and a heavy and useless load of distinctions.†

On the principle of imitating other languages in names and forms, without a correspondence in nature and idiom, we might adopt a number of declensions, as well as cases,

* Vossius, Clarke, Ruddiman, Harris, Lowth, Johnson, Priestley, Beattie, Blair, Coote, the writers of the French and the English Encyclopædia, and many other grammarians, assert, that the cases of a noun are its different inflections or terminations.

† "If we admit the termination to be the sole characteristic of a case, then there are, in English, no more cases than those above specified. If cases are to be distinguished by the different significations of the noun, or by the different relations it may bear to the governing word, then we have in our language as many cases almost, as there are prepositions: and, above a man, beneath a man, beyond a man, round about a man, within a man, without a man, &c. shall be cases, as well as, of a man, to a man, and with a man."

Dr. Beattie.

for English substantives. Thus, five or six declensions, distinguished according to the various modes of forming the plural of substantives, with at least half a dozen cases to each declension, would furnish a complete arrangement of English nouns, in all their trappings. See on this subject, *the fifth and ninth sections of the sixth chapter* of etymology.

The assumption of a variety of cases, is not necessary for the purpose of regular parsing. Though, in the sentence, "A wise man controls his passions," we cannot properly say, that the noun "passions," is in the objective case, and governed by the active verb, "control;" yet we may with propriety assert, that the noun, "passions" is the object of that active verb. This will answer all the ends of parsing, and of showing the connexion and dependence of words under such circumstances, without the arbitrary supposition of a case not at all correspondent to the nature, or the design of cases.

If, notwithstanding what has been alledged in support of the position, that the termination of nouns constitutes their case, and that English nouns have but two cases, any teachers should be of opinion, that it would be more convenient for parsing, and more intelligible to learners, to consider the case of a noun as something different from its termination, and to suppose an objective case after verbs active and prepositions, we shall, for the accommodation of such teachers, give the declension of two nouns with this supposed objective case.

	Singular.	Plural.
Nom. Case.	A Mother.	Mothers.
Possessive.	A Mother's.	Mothers'.
Objective.	A Mother.	Mothers.
Nom.	The Man.	The Men.
Possessive.	The Man's.	The Men's.
Objective.	The Man.	The Men.

When the thing to which another is said to belong, is expressed by a circumlocution, or by many terms, the sign

of the possessive case is commonly added to the last term: as, "The king of Great Britain's dominions."

Sometimes, though rarely, two nouns in the possessive case, immediately succeed each other, in the following form: "My friend's wife's sister;" a sense which would be better expressed by saying, "the sister of my friend's wife;" or, "my friend's sister in law." In each of the following phrases, viz. "A book of my brother's," "A servant of the queen's," "A soldier of the king's," there are two genitive cases; the first phrase implying, "one of the books of my brother," the next, "one of the servants of the queen;" and the last, "one of the soldiers of the king." This will be more evident to the scholar, if we supply what is understood after each genitive, and transpose the phrase: as, "Of my brother's *books*, a book;" or, "Of my brother's *books*, one;" and so of the rest.

CHAPTER IV.

Of PRONOUNS.

A PRONOUN is a word used instead of a noun, to avoid the too frequent repetition of the same word: as, "The man is happy; *he* is benevolent; *he* is useful."

There are three kinds of pronouns, viz. the PERSONAL, the RELATIVE, and the ADJECTIVE PRONOUNS.

SECT. 1. *Of the Personal Pronouns.*

THERE are five Personal Pronouns, viz. *I*, *thou*, *he*, *she*, *it*;* with their plurals, *we*, *ye* or *you*, *they*.

* By the indulgence of grammarians, the pronoun *it* is allowed to rank amongst the personal pronouns. It conveniently officiates as a third person to the verb.

Personal pronouns admit of person, number, gender, and case.

The persons of pronouns are three in each number, viz.

I is the first person *Thou* is the second person *He*, *she*, or *it*, is the third person	Singular.
We, is the first person *Ye* or *you*, is the second person *They*, is the third person	Plural.

This account of persons will be very intelligible, when we reflect, that there are three persons who may be the subject of any discourse: first, the person who speaks, may speak of himself; secondly, he may speak of the person to whom he addresses himself; thirdly, he may speak of some other person: and as the speakers, the persons spoken to, and the other persons spoken of, may be many, so each of these persons must have the plural number.

The Numbers of pronouns, like those of substantives, are two, the singular and the plural: as, *I, thou, he; we, ye* or *you, they*.

Gender has respect only to the third person singular of the pronouns, *he, she, it*. *He* is masculine; *she* is feminine; *it* is neuter.

The persons speaking and spoken to, being at the same time the subjects of the discourse, are supposed to be present; from which, and other circumstances, their sex is commonly known, and needs not to be marked by a distinction of gender in the pronouns: but the third person or thing spoken of, being absent, and in many respects unknown, it is necessary that it should be marked by a distinction of gender; at least when some particular person or thing is spoken of, and ought to be more distinctly

marked: accordingly the pronoun singular of the third person has the three genders, *he, she, it.*

Personal Pronouns have three cases; the nominative, the possessive, and the objective.

The objective case follows a verb active, or a preposition, expressing the object of an action, or of a relation.

The personal pronouns are thus declined:

Person.	Case.	Singular.	Plural.
First.	*Nom.*	I.	We.
	Poss.	Mine.	Ours.
	Obj.	Me.	Us.
Second.	*Nom.*	Thou.	Ye *or* you.
	Poss.	Thine.	Yours.
	Obj.	Thee.	You.
Third.	*Nom.*	He.	They.
	Poss.	His.	Theirs.
	Obj.	Him.	Them.
Third.	*Nom.*	She.	They.
	Poss.	Hers.	Theirs.
	Obj.	Her.	Them.
Third.	*Nom.*	It.	They.
	Poss.	Its.	Theirs.
	Obj.	It.	Them.

SECT. 2. *Of the Relative Pronouns.*

RELATIVE Pronouns are such as relate, in gene-

ral, to some word or phrase going before, which is thence called the antecedent: they are, *who*, *which*, and *that*: as, "The man is happy *who* lives virtuously."*

What is a kind of compound relative, including both the antecedent and the relative, and is equivalent to *that which*: as, "This is *what* I wanted;" that is to say, "*the thing which* I wanted."

Who is applied to persons, *which* to animals and inanimate things: as, "He is a *friend*, *who* is faithful in adversity; "The *bird*, *which* sung so sweetly, is flown;" "This is the *tree*, *which* produces no fruit."

That, as a relative, is often used to prevent the too frequent repetition of *who* and *which*. It is applied to both persons and things: "as, "*He that* acts wisely deserves praise;" "Modesty is a *quality that* highly adorns a woman."

Who is of both numbers, and is thus declined:

Singular and Plural.

Nominative.	Who.
Possessive.	Whose.
Objective.	Whom.

Which, *that*, and *what*, are likewise of both numbers, but they do not vary their termination: except that *whose* is sometimes used as the possessive case of *which*: as, "Is there any other doctrine *whose* followers are punished?"

* The relative pronoun, when used interrogatively, relates to a word or phrase, which is not *antecedent*, but *subsequent* to the relative. See note under the VI. Rule of Syntax.

———" And the fruit
Of that forbidden *tree whose* mortal taste
Brought death." MILTON.

———" Pure the joy without allay,
Whose very rapture is tranquillity." YOUNG.

" The lights and shades *whose* well-accorded strife
Gives all the strength and colour of our life." POPE.

" This is one of the clearest characteristics of its being a religion *whose* origin is divine." BLAIR.

By the use of this license, one word is substituted for three: as, " Philosophy, *whose* end is to instruct us in the knowledge of nature," for, " Philosophy, *the* end *of which* is to instruct us," &c.

Who and *which* have sometimes the words *soever* and *ever* annexed to them: as, " *whosoever* or *whoever*, *whichsoever* or *whichever*;" but they are seldom used in modern style.

The word *that* is sometimes a relative, sometimes a demonstrative pronoun, and sometimes a conjunction. It is a relative, when it may be turned into *who* or *which* without destroying the sense: as, " *They* that (who) reprove us, may be our best friends;" " From every thing *that* (which) you see, derive instruction." It is a demonstrative pronoun when it is followed immediately by a substantive, to which it is either joined, or refers, and which it limits or qualifies: as, " *That* boy is industrious;" " *That* belongs to me;" meaning that book, that desk, &c. It is a conjunction, when it joins sentences together, and cannot be turned into *who* or *which*, without destroying the sense: as, " Take care *that* every day be well employed." " I hope he will believe *that* I have not acted improperly."

Who, *which*, and *what*, are called *Interrogatives*, when they are used in asking questions; as, " *Who* is he?" " *Which* is the book?" " *What* art thou doing?"

Whether was formerly made use of to signify interrogation: as "*Whether* of these shall I chuse?" but it is now seldom used, the interrogative *which* being substituted for it. Some grammarians think that the use of it should be revived, as, like *either* and *neither* it points to the dual number; and would contribute to render our expressions concise and definite.

Some writers have classed the interrogatives as a separate kind of prononouns; but they are too nearly related to the relative pronouns, both in nature and form, to render such a division proper. They do not, in fact, lose the character of relatives, when they become interrogatives. The only difference is, that *without* an interrogation, the relatives have reference to a subject which is antecedent, definite, and known; *with* an interrogation, to a subject which is subsequent, indefinite, and unknown, and which it is expected that the *answer* should express and ascertain.

SECT. 3. *Of the Adjective Pronouns.*

Adjective Pronouns are of a mixed nature, participating the properties both of pronouns and adjectives.

The adjective pronouns may be subdivided into four sorts, namely, the *possessive*, the *distributive*, the *demonstrative*, and the *indefinite*.

1. The *possessive* are those which relate to possesson or property. There are seven of them; viz. *my*, *thy*, *his*, *her*, *our*, *your*, *their*.

Mine and *thine*, instead of *my* and *thy*, were formerly used before a substantive, or adjective, beginning with a vowel, or a silent *h*: as "Blot out all *mine* iniquities."

The possessives, *his*, *mine*, *thine*, may be accounted

either possessive pronouns, or the possessive cases of their respective personal pronouns.

When the possessive pronouns, are prefixed to substantives, or are parted from them only by an adjective, they admit of no variation, whatever be the number or case of the noun: as, *My* young cousin is dead; I know *thy* parents; I have heard of *his* extraordinary merit; she lives with *her* mother; *our* books are torn; I will come to *your* house; *their* situation is miserable.

When they are separated from the noun by a verb, or when the noun is understood, all of them except *his*, vary their terminations: as, This hat is *mine*, and the other is *thine*; those trinkets are *hers*; this house is *ours*, and that is *yours*; *theirs* is more commodious than *ours*. But these variations are in fact the possessive cases of the personal pronouns.

The two words *own* and *self*, are used in conjunction with pronouns. *Own* is added to possessives, both singular and plural: as, "*My own* hand, *our own* house." It is emphatical, and implies a silent contrariety or opposition: as, "I live in *my own* house," that is, "not in a hired house." *Self* is added to possessives: as *myself*, *yourselves*; and sometimes to personal pronouns: as, *himself*, *itself*, *themselves*. It then, like *own*, expresses emphasis and opposition: as, "I did this myself," that is, "not another;" or it forms a reciprocal pronoun: as "We hurt ourselves by vain rage."

Himself, *themselves*, are now used in the nominative case, instead of *hisself*, *theirselves*: as, "He came himself;" "He himself shall do this;" "They performed it themselves."

2. The *distributive* are those which denote the persons or things that make up a number, as taken separately and singly. They are *each*, *every*, *either*: as "*Each* of his brothers is in a favorable situation;" "*Every* man must account for himself;" "I have not seen *either* of them."

Each relates to two or more persons or things, and signifies either of the two, or every one of any number taken separately.

Every relates to several persons or things, and signifies each one of them all taken separately. This pronoun was formerly used apart from its noun, but it is now constantly annexed to it, except in legal proceedings: as, in the phrase "all and *every* of them."

Either relates to two persons or things taken separately, and signifies the one or the other. To say, "either of the three," is therefore improper.

Neither imports "*not either*;" that is, not one nor the other; as, "Neither of my friends was there."

3. The *demonstrative* are those which precisely point out the subjects to which they relate: *this* and *that*, *these* and *those*, are of this class: as, "*This* is true charity; *that* is only its image."

This refers to the nearest person or thing, and *that* to the most distant: as, "*This* man is more intelligent than *that*." This indicates the latter or last mentioned; *that*, the former or first mentioned: as, "Both wealth and poverty are temptations; *that* tends to excite pride, *this* discontent."

Perhaps the words *former* and *latter* may be properly ranked amongst the demonstrative pronouns, especially in many of their applications. The following sentence may serve as an example: "It was happy for the state, that Fabius continued in the command with Minucius: the *former's* phlegm was a check upon the *latter's* vivacity."

4. The *indefinite* are those which express their subjects in an indefinite or general manner. The following are of this kind: *some*, *other*, *any*, *one*, *all*, *such*, &c.

Of these pronouns, only the words *one* and *other* are varied. *One* has a possessive case, which it forms in the same manner as substantives: as, *one, one's*. This word has a general signification, meaning people at large; and sometimes also a peculiar reference to the person who is speaking: as, "*One* ought to pity the distresses of mankind." "*One* is apt to love *one's* self." This word is often used, by good writers in the plural number: as, "The great *ones* of the world;" "The boy wounded the old bird, and stole the young *ones*;" "My wife and the little *ones* are in good health."

Other is declined in the following manner:

	Singular.	Plural.
Nom.	*Other*	*Others.*
Poss.	*Other's*	*Others'.*
Obj.	*Other*	*Others.*

The plural *others* is only used when apart from the noun to which it refers, whether expressed or understood: as "When you have perused these papers, I will send you the *others*." "He pleases some, but he disgusts *others*." When this pronoun is joined to nouns, either singular or plural, it has no variation: as, "the other man," "the other men."

The following phrases may serve to exemplify the indefinite pronouns. "*Some* of you are wise and good;" "A few of them were idle, the *others* industrious;" "Neither is there *any* that is unexceptionable;" "*One* ought to know *one's* own mind;" "They were *all* present;" "*Such* is the state of man, that he is never at rest;" "*Some* are happy, while *others* are miserable."

The word *another* is composed of the indefinite article prefixed to the word *other*.

None is used in both numbers: as, "*None* is so deaf as he that will not hear;" "*None* of those are equal to these:" It seems originally to have signified, according to its derivation, *not one*, and therefore to have had no plural; but there is good authority for the use of it in the plural number: as, "*None* that *go* unto her *return* again."

Prov. ii. 19. "Terms of peace *were none* vouchsaf'd MILTON. "*None* of them *are* varied to express the gender." "*None* of them *have* different endings for the numbers." LOWTH'S *Introduction*. "*None* of their productions *are* extant." BLAIR.

We have endeavoured to distinguish, and explain the nature of the adjective pronouns; but it is difficult to divide them in an exact and unexceptionable manner. Some of them, in particular applications, might have been differently classed; but it is presumed that, in general, the distribution is tolerably correct. All the pronouns, except the personal and relative, may indeed, in a general view of them, be considered as *definitive* pronouns, because they define or ascertain the extent of the common name, or general term, to which they refer or are joined; but as each class of them does this, more or less exactly, or in a manner peculiar to itself, a division adapted to this circumstance appears to be suitable to the nature of things, and the understanding of learners.

It is the opinion of some respectable grammarians, that the words *this*, *that*, *any*, *some*, *such*, *his*, *their*, *our*, &c. are pronouns, when they are used separately from the nouns to which they relate; but that, when they are joined to those nouns, they are not to be considered as belonging to this species of words; because, in this association, they rather ascertain a substantive, than supply the place of one. They assert that, in the phrases, "give me *that*," "*this* is John's" and "*such* were *some* of you," the words in italics are pronouns; but that, in the following phrases, they are not pronouns; "*this* book is instructive," "*some* boys are ingenious," "*my* health is declining," "*our* hearts are deceitful," &c. Other grammarians think, that none of these forms of speech can properly be called pronouns; as the genuine pronoun stands by itself, without the aid of a noun expressed or understood. They are of opinion, that in the expressions, "Give me that," "this is John's," &c. the noun is always understood, and must be supplied in the mind of the reader: as, "Give me *that book*; *this book* is John's;" "and *such persons* were *some persons* amongst you."

Some writers are of opinion that the pronouns should be classed into *substantive* and *adjective* pronouns. Under the former, they include the personal and the relative; under the latter, all the others. But this division, though a neat one, does not appear to be accurate. All the relative pronouns will not range under the substantive head.—We have distributed these parts of speech, in the mode which we think most correct and intelligible; but, for the information of students, and to direct their inquiries on the subject, we state the different opinions of several judicious writers on Grammar.

CHAPTER V.

Of Adjectives.

SECT. 1. *Of the nature of Adjectives, and the degrees of comparison.*

An Adjective is a word added to a substantive, to express its quality: as "An *industrious* man;" "A *virtuous* woman;" "A *benevolent* mind."

In English the adjective is not varied on account of gender, number, or case. Thus we say, "A careless boy; careless girls."

The only variation which it admits, is that of the degrees of comparison.

There are commonly reckoned three degrees of comparison; the POSITIVE, the COMPARATIVE, and the SUPERLATIVE.

Grammarians have generally enumerated these three degrees of comparison; but the first of them has been thought by some writers, to be, improperly, termed a degree of comparison; as it seems to be nothing more than the simple form of the adjective, and to imply not either comparison or degree. This opinion may be well founded, unless the adjective be supposed to imply comparison or degree, by

containing a secret or general reference to other things: as, when we say, "he is a *tall* man," "this is a *fair* day," we make some reference to the ordinary size of men, and to different weather.

The Positive State expresses the quality of an object, without any increase or diminution: as, good, wise, great.

The Comparative Degree increases or lessens the positive in signification: as, wiser, greater, less wise.

The Superlative Degree increases or lessens the positive to the highest or lowest degree: as, wisest, greatest, least wise.

The simple word, or positive, becomes the comparative, by adding *r* or *er*; and the superlative, by adding *st* or *est*, to the end of it: as, wise, wiser, wisest; great, greater, greatest. And the adverbs *more* and *most*, placed before the adjective, have the same effect: as, wise, *more* wise, *most* wise.

The termination in *ish* may be accounted in some sort a degree of comparison, by which the signification is diminished below the positive: as, *black*, *blackish*, or tending to blackness: *salt*, *saltish*, or having a little taste of salt.

The word *rather* is very properly used to express a small degree or excess of a quality: as, "She is *rather* profuse in her expenses."

Monosyllables, for the most part, are compared by *er* and *est*; and dyssyllables by *more* and *most*: as, mild, milder, mildest; frugal, more frugal, most frugal. Dissyllables ending in *y*; as, happy, lovely: and in *le* after a mute, as able, ample; or accented on the last syllable, as, discreet, polite, easily admit of *er* and *est*: as, happier, happiest; abler, ablest; politer, politest. Words of more

than two syllables hardly ever admit of those terminations.

In some words the superlative is formed by adding the adverb *most* to the end of them, as, nethermost, uttermost, or utmost, undermost, uppermost, foremost.

In English, as in most languages, there are some words of very common use, (in which the caprice of custom is apt to get the better of analogy,) that are irregular in this respect: as, "Good, better, best; bad, worse, worst; little, less, least; much or many, more, most; near nearer, nearest or next; late, later or latter, latest or last; old, older or elder, oldest or eldest;" and a few others.

An adjective put without a substantive, with the definite article before it, becomes a substantive in sense and meaning, and is written as a substantive; as, "Providence rewards *the good* and punishes *the bad*."

Various nouns placed before other nouns assume the nature of adjectives; as, sea fish, wine vessel, corn field, meadow ground, &c.

Numeral adjectives are either cardinal, or ordinal: cardinal, as one, two, three, &c.; ordinal, as first, second, third, &c.

Sect. 2. *Remarks on the subject of comparison.*

If we consider the subject of comparison attentively, we shall perceive that the degrees of it are infinite in number, or at least indefinite.—A mountain is larger than a mite;—by how many degrees? How much bigger is the earth than a grain of sand? By how many degrees was Socrates wiser than Alcibiades? or by how many is snow whiter than this paper? it is plain, that to these and the like questions, no *definite* answers can be returned.

In quantities, however, that may be *exactly* measured, the degrees of excess may be exactly ascertained. A foot is just twelve times as long as an inch; and an hour is sixty times longer than a minute. But, in regard to *qualities*, and to those quantities which cannot be measured exactly, it is impossible to say how many degrees may be comprehended in the comparative excess.

But though these degrees are infinite or indefinite in fact, they cannot be so in language; nor would it be convenient, if language were to express many of them. In regard to unmeasured quantities and qualities, the degrees of more and less, (besides those marked above,) may be expressed intelligibly, at least, if not accurately, by certain adverbs, or words of like import: as, "Socrates was *much* wiser than Alcibiades;" "Snow is *a great deal* whiter than this paper;" "Epaminondas was *by far* the most accomplished of the Thebans;" "The evening star is a *very* splendid object, but the sun is *incomparably* more splendid;" "The Deity is *infinitely* greater than the greatest of his creatures." The inaccuracy of these, and the like expressions, is not a material inconvenience; and, though it were, it is unavoidable: for human speech can only express human thought; and where thought is necessarily inaccurate, language must be so too.

When the word *very*, *exceedingly*, or any other of similar import, is put before the positive, it is called by some writers the superlative of eminence, to distinguish it from the other superlative, which has been already mentioned, and is called the superlative of comparison. Thus *very eloquent*, is termed the superlative of eminence; *most eloquent*, the superlative of comparison. In the superlative of eminence, something of comparison is, however, remotely or indirectly intimated; for we cannot reasonably call a man very eloquent, without comparing his eloquence with the eloquence of other men.

The comparative may be so employed, as to express the same pre-eminence or inferiority as the superlative. Thus, the sentence, "Of all acquirements, virtue is the *most valuable*," conveys the same sentiment as the following; "Virtue is *more valuable* than every other acquirement."

CHAPTER VI.

Of VERBS.

SECT. I. *Of the nature of Verbs in general.*

A VERB is a word which signifies to BE, to DO, or to SUFFER; as, "I am, I rule, I am ruled."

Verbs are of three kinds; ACTIVE, PASSIVE, and NEUTER. They are also divided into REGULAR, IRREGULAR, and DEFECTIVE.

A Verb Active expresses an action, and necessarily implies an agent, and an object acted upon: as, to love; "I love Penelope."

A Verb Passive expresses a passion or a suffering, or the receiving of an action; and necessarily implies an object acted upon, and an agent by which it is acted upon: as, to be loved, "Penelope is loved by me."

A Verb Neuter expresses neither action nor passion, but being, or a state of being: as, "I am, I sleep, I sit."*

The verb active is also called *transitive*, because the action passes over to the object, or has an effect upon some other thing: as, "The tutor instructs his pupils;" "I esteem the man."

Verbs neuter may properly be denominated *intransitives*, because the effect is confined within the subject, and

* Verbs have been distinguished by some writers, into the following kinds.

1st. *Active-transitive*, or those which denote an action that passes from the agent to some object: as, Cæsar conquered Pompey.

2d. *Active-intransitive*, or those which express that kind of action, which has no effect upon any thing beyond the agent himself: as, Cæsar walked.

3d. *Passive*, or those which express, not action, but passion, whether pleasing or painful; as, Portia was loved; Pompey was conquered.

4th. *Neuter*, or those which express an attribute that consists neither in action nor passion: as Cæsar stood.

This appears to be an orderly arrangement. But if the class of *active-intransitive* verbs were admitted, it would rather perplex than assist the learner: for the difference between verbs active and neuter, as transitive and intransitive, is easy and obvious; but the difference between verbs absolutely neuter and intransitively active, is not always clear. It is indeed often very difficult to be ascertained.

does not pass over to any object: as, "I sit, he lives, they sleep."

Some of the verbs that are usually ranked among neuters, make a near approach to the nature of a verb active, but they may be distinguished from it by their being intransitive: as, to run, to walk, to fly, &c. The rest are more obviously neuter, and more clearly expressive af a middle state between action and passion: as, to stand, to lie, to sleep, &c.

In English, many verbs are used both in an active and a neuter signification, the construction only determining of which kind they are: as, to flatten, signifying to make even or level, is a verb active; but when it signifies to grow dull or insipid, it is a verb neuter.

A neuter verb, by the addition of a preposition, may become a compound active verb. *To smile* is a neuter verb: it cannot, therefore, be followed by an objective case, nor be construed as a passive verb. We cannot say, *she smiled him*, or, *he was smiled*. But *to smile on* being a compound active verb, we properly say, *she smiled on him; he was smiled on* by fortune in every undertaking.

Auxiliary or helping Verbs, are those by the help of which the English verbs are principally conjugated. They are, *do*, *be*, *have*, *shall*, *will*, *may*, *can*, with their variations; and *let* and *must*, which have no variation.*

In our definition of the verb, as a part of speech which signifies *to be*, *to do*, or *to suffer*, &c. we have included every thing, either expressly or by necessary consequence, that is essential to its nature, and nothing that is not essential to it. This definition is warranted by the authority of Dr. Lowth, and of many other respectable writers on grammar. There are, however, some grammarians, who consider *assertion* as the essence of the verb. But as the

* *Let*, as a principal verb, has *lettest* and *letteth*; but as a helping verb it admits of no variation.

participle and the infinitive, if included in it, would prove insuperable objections to their scheme, they have, without hesitation, denied the former a place in the verb, and declared the latter to be merely an abstract noun. This appears to be going rather too far in support of an hypothesis. It seems to be incumbent on these grammarians, to reject also the imperative mood. What part of speech would they make the verbs in the following sentence? "Depart instantly: improve your time: forgive us our sins." Will it be said, that the verbs in these phrases are assertions?

In reply to these questions, it has been said, that "Depart instantly," is an expression equivalent to, "I desire you to depart instantly;" and that as the latter phrase implies affirmation or assertion, so does the former. But, supposing the phrases to be exactly alike in sense, the reasoning is not conclusive. 1st. In the latter phrase, the only part implying affirmation, is, "I desire." The words "to depart," are in the infinitive mood, and contain no assertion: they affirm nothing. 2d. The position is not tenable, that "Equivalence in sense implies similarity in grammatical nature." It proves too much, and therefore nothing. This mode of reasoning would confound the acknowledged grammatical distinction of words. A pronoun, on this principle, may be proved to be a noun; a noun, a verb; an adverb, a noun and preposition; the superlative degree, the comparative; the imperative mood, the indicative; the future tense, the present; and so on: because they may respectively be resolved into similar meanings. Thus, in the sentence, "I desire you to depart," the words *to depart*, may be called a noun, because they are equivalent in sense to the noun *departure*, in the following sentence, "I desire your departure." The words "Depart instantly," may be proved to be, not the imperative mood with an adverb, but the indicative and infinitive, with a noun and preposition; for they are equivalent to "I desire you to depart in an instant." The *superlative* degree in this sentence, "Of all acquirements virtue is the most valuable," may pass for the *comparative*, because it conveys the same sentiment as, "Virtue is more valuable than every other acquirement."

We shall not pursue this subject any further, as the reader must be satisfied, that only the word *desire*, in the equivalent sentence, implies affirmation; and that one phrase may, in sense, be equivalent to another, though its grammatical nature is essentially different.

To verbs belong NUMBER, PERSON, MOOD and TENSE.

SECT. 2. *Of Number and Person.*

Verbs have two numbers, the Singular and the Plural: as, "I run, we run," &c.

In each number there are three persons; as,

	Singular.	Plural.
First Person.	I love.	We love.
Second Person.	Thou lovest.	Ye *or* you love.
Third Person.	He loves.	They love.

Thus the verb, in some parts of it, varies its endings, to express, or agree with, different persons of the same number: as, "I *love*, thou *lovest*; he *loveth*, or *loves*:" and also to express different numbers of the same person: as, "thou *lovest*, ye *love*; he *loveth*, they *love*." In the plural number of the verb, there is no variation of ending to express the different persons; and the verb, in the three persons plural, is the same as it is in the first person singular. Yet this scanty provision of terminations is sufficient for all the purposes of discourse, and no ambiguity arises from it: the verb being always attended, either with the noun expressing the subject acting or acted upon, or with the pronoun representing it. For this reason, the plural termination in *en*, *they loven*, *they weren*, formerly in use, was laid aside as unnecessary, and has long been obsolete.

Sect. 3. *Of Moods and Participles.*

Mood or Mode is a particular form of the verb, showing the manner in which the being, action, or passion, is represented.

The nature of a mood may be more intelligibly explained to the scholar, by observing, that it consists in the change which the verb undergoes, to signify various intentions of the mind, and various modifications and circumstances of action: which explanation, if compared with the following account and uses of the different moods, will be found to agree with and illustrate them.

There are five moods of verbs, the INDICATIVE, the IMPERATIVE, the POTENTIAL, the SUBJUNCTIVE, and the INFINITIVE.

The Indicative Mood simply indicates or declares a thing: as, "He loves, he is loved;" or it asks a question: as, "Does he love? "Is he loved?"

The Imperative Mood is used for commanding, exhorting, entreating, or permitting: as, "Depart thou; mind ye; let us stay; go in peace."

Though this mood derives its name from its intimation of command, it is used on occasions of a very opposite nature, even in the humblest supplications of an inferior being to one who is infinitely his superior: as, "Give us this day our daily bread; and forgive us our trespasses."

The Potential Mood implies possibility or liberty, power, will, or obligation: as, "It may rain; he may go or stay; I can ride; he would walk; they should learn."

The Subjunctive Mood represents a thing under

a condition, motive, wish, supposition, &c.; and is preceded by a conjunction, expressed or understood, and attended by another verb: as, "I will respect him, *though* he chide me;" "Were he good, he would be happy;" that is, "*if* he were good."

The Infinitive Mood expresses a thing in a general and unlimited manner, without any distinction of number or person; as, "to act, to speak, to be feared."

The participle is a certain form of the verb, and derives its name from its participating, not only of the properties of a verb, but also of those of an adjective: as, "I am desirous of *knowing him;*" "*admired* and *applauded*, he became vain;" "*Having finished* his work, he submitted it, &c.

There are three participles, the Present or Active, the Perfect or Passive, and the Compound Perfect: as, "loving, loved, having loved."

Agreeably to the general practice of grammarians, we have represented the present participle, as active; and the past, as passive: but they are not uniformly so: the present is sometimes passive; and the past is frequently active. Thus, "The youth *was consuming* by a slow malady;" "The Indian *was burning* by the cruelty of his enemies;" appear to be instances of the present participle being used passively. "He *has instructed* me;" "I *have* gratefully *repaid* his kindness;" are examples of the past participle being applied in an active sense. We may also observe, that the present participle is sometimes associated with the past and future tenses of the verb; and the past participle connected with the present and future tenses.—The most unexceptionable distinction which grammarians make between the participles, is, that the one points to the con-

tinuation of the action, passion, or state, denoted by the verb; and the other, to the completion of it. Thus, the present participle signifies *imperfect* action, or action begun and not ended: as, "I *am writing* a letter." The past participle signifies action *perfected*, or finished: as, "I have *written* a letter;" "The letter *is written*."*

The participle is distinguished from the adjective, by the former's expressing the idea of time, and the latter's denoting only a quality. The phrases, "*loving* to give as well as to receive," "*moving* in haste," "*heated* with liquor," contain participles giving the idea of time; but the epithets contained in the expressions, "a *loving* child," "a *moving* spectacle," "a *heated* imagination," mark simply the qualities referred to, without any regard to time; and may properly be called participial adjectives.

Participles not only convey the notion of time; but they also signify actions, and govern the cases of pronouns, in the same manner as verbs do; and therefore should be comprehended in the general name of verbs. That they are mere modes of the verb, is manifest, if our definition of a verb be admitted; for they signify being, doing, or suffering, with the designation of time superadded. But if the essence of the verb, be made to consist in affirmation or assertion, not only the participle will be excluded from its place in the verb, but the infinitive itself also; which certain ancient grammarians of great authority held to be alone the genuine verb.

The following phrases, even when considered in themselves, show that participles include the idea of time; "The letter *being written* or *having been written*;" "Charles *being writing*, *having written*, or *having been writing*." But when arranged in an entire sentence, which they must be to make a complete sense, they show it still more evidently: as, "Charles *having written* the letter, sealed and despatched it."—The participle does indeed associate with different tenses of the verb: as, "I am writing," "I was

* When this participle is joined to the verb *to have*, it is called *perfect*; when it is joined to the verb *to be*, or understood with it, it is denominated *passive*.

writing," " I shall be writing :" but this forms no just objection to its denoting time. If the time of it is often relative time, this circumstance, far from disproving, supports our position.* *See observations under Rule* 13 *of Syntax.*

Participles sometimes perform the office of substantives, and are used as such ; as in the following instances : " The *beginning* ;" " a good *understanding* ;" " excellent *writing* ;" " The chancellor's *being attached* to the king secured his crown :" " The general's *having failed* in this enterprise occasioned his disgrace ;" " John's *having been writing* a long time had wearied him."

That the words in italics of the three latter examples, perform the office of substantives, and may be considered as such, will be evident, if we reflect that the first of them has exactly the same meaning and construction as, " The chancellor's attachment to the king secured his crown ;" and that the other examples will bear a similar construction. The words, *being attached*, govern the word *chancellor's* in the possessive case, in the one instance, as clearly as *attachment* governs it in that case, in the other : and it is only substantives, or words and phrases which operate as substantives, that govern the genitive or possessive case.

The following sentence is not precisely the same as the above, either in sense or construction, though, except the genitive case, the words are the same ; " The chancellor, being attached to the king, secured his crown." In the former, the words *being attached*, form the nominative case to the verb, and are stated as the cause of the effect ; in the latter, they are not the nominative case, and make only a circumstance to *chancellor*, which is the proper nominative. It may not be improper to add another form of this sntence, by which the learner may better understand the peculiar nature and form of each of these modes of expression : " The chancellor being attached to the

* From the very nature of time, an action may be *present now*, it may *have been present formerly*, or it may *be present* at some *future period*—yet who ever supposed, that the present of the indicative denotes no time ? *Encyclopædia Britannica.*

king, his crown was secured." This constitutes what is properly called, the Case Absolute.

Sect. 4. *Remarks on the Potential Mood.*

That the Potential Mood should be separated from the subjunctive, is evident, from the complexness and confusion which are produced by their being blended together, and from the distinct nature of the two modes; the former of which may be expressed without any condition, supposition, &c. as will appear from the following instances. "They *might* have done better;" "We *may* always act uprightly;" "He was generous and *would* not take revenge;" "We *should* resist the allurements of vice;" "I *could* formerly indulge myself in things, of which I *cannot* now think but with pain."

Some grammarians have supposed that the Potential Mood, as distinguished above from the Subjunctive, coincides with the Indicative. But as the latter "simply indicates or declares a thing," it is manifest that the former, which modifies the declaration, and introduces an idea materially distinct from it, must be considerably different. "I *can* walk," "I *should* walk," appear to be so essentially distinct from the simplicity of, "I walk," "I walked," as to warrant a correspondent distinction of moods. The Imperative and Infinitive Moods, which are allowed to retain their rank, do not appear to contain such strong marks of discrimination from the Indicative, as are found in the Potential Mood.

There are other writers on this subject, who exclude the Potential Mood from their division, because it is formed, not by varying the principal verb, but by means of the auxiliary verbs, *may*, *can*, *might*, *could*, *would*, &c.: but if we recollect, that moods are used "to signify various intentions of the mind, and various modifications and circumstances of action," we shall perceive that those auxiliaries, far from interfering with this design, do, in the clearest manner, support and exemplify it. On the reason alleged by these writers, the greater part of the Indicative Mood must also be excluded; as but a small part of it is.

conjugated without auxiliaries. The Subjunctive too will fare no better ; since it so clearly resembles the Indicative, and is formed by means of conjunctions, expressed or understood, which do not more effectually show the varied intentions of the mind, than the auxiliaries do which are used to form the Potential Mood.

Some writers have given our moods a much greater extent than we have assigned to them. They assert that the English language may be said, without any great impropriety, to have as many moods as it has auxiliary verbs ; and they allege, in support of their opinion, that the compound expressions which they help to form, point out those various dispositions and actions, which, in other languages, are expressed by moods. This would be to multiply the moods without advantage. It is, however, certain, that the conjugation or variation of verbs, in the English language, is effected, almost entirely, by the means of auxiliaries. We must, therefore, accommodate ourselves to this circumstance ; and do that by their assistance, which has been done in the learned languages, (a few instances to the contrary excepted,) in another manner, namely, by varying the form of the verb itself. At the same time, it is necessary to set proper bounds to this business, so as not to occasion obscurity and perplexity, when we mean to be simple and perspicuous. Instead, therefore, of making a separate mood for every auxiliary verb, and introducing moods *Interrogative*, *Optative*, *Promissive*, *Hortative*, *Precative*, &c. we have exhibited such only as are obviously distinct ; and which, whilst they are calculated to unfold and display the subject intelligibly to the learner, seem to be sufficient, and not more than sufficient, to answer all the purposes for which moods were introduced.

From Grammarians who form their ideas, and make their decisions, respecting this part of English Grammar, on the principles and construction of languages, which, in these points, do not suit the peculiar nature of our own, but differ considerably from it, we may very naturally expect grammatical schemes that are neither perspicuous nor consistent, and which will tend more to perplex than inform the learner. See pages 84, 85.

Sect. 5. *Of the Tenses.*

TENSE, being the distinction of time, might seem to admit only of the present, past, and future; but to mark it more accurately, it is made to consist of six variations, viz. the PRESENT, the IMPERFECT, the PERFECT, the PLUPERFECT, and the FIRST and SECOND FUTURE TENSES.

The Present Tense represents an action or event as passing at the time in which it is mentioned: as, "I rule; I am ruled; I think; I fear."

The present tense likewise expresses a character, quality, &c. at present existing: as, "He is an able man;" "She is an amiable woman." It is also used in speaking of actions continued, with occasional intermissions, to the present time: as, "He frequently rides;" "He walks out every morning;" "He goes into the country every summer." We sometimes apply this tense even to persons long since dead: as, "Seneca reasons and moralizes well;" "Job speaks feelingly of his afflictions."

The present tense, preceded by the words, *when*, *before*, *after*, *as soon as*, &c. is sometimes used to point out the relative time of a future action: as, "*When* he arrives he will hear the news;" "He will hear the news *before* he arrives, or *as soon as* he arrives, or, at farthest, *soon after* he arrives;" "The more she *improves*, the more amiable she will be."[53]

In animated historical narrations, this tense is sometimes substituted for the imperfect tense: as, "He *enters* the territory of the peaceable inhabitants; he *fights* and *conquers*, *takes* an immense booty, which he *divides* amongst his soldiers, and *returns* home to enjoy an empty triumph."

The Imperfect Tense represents the action or event, either as past and finished, or as remaining unfinished at a certain time past: as, "I loved her

for her modesty and virtue;" "They were travelling post when he met them."

The Perfect Tense not only refers to what is past, but also conveys an allusion to the present time: as, "I have finished my letter;" "I have seen the person that was recommended to me."

In the former example, it is signified that the finishing of the letter, though past, was at a period immediately, or very nearly, preceding the present time. In the latter instance, it is uncertain whether the person mentioned was seen by the speaker, a long or short time before. The meaning is, "I have seen him some time in the course of a period, which includes, or comes to, the present time." When the particular time of any occurrence is specified, as prior to the present time, this tense is not used: for it would be improper to say "I *have seen* him yesterday;" or, "I *have finished* my work last week." In these cases the imperfect is necessary: as, "I *saw* him yesterday;" "I *finished* my work last week." But when we speak indefinitely of any thing past, as happening or not happening in the day, year, or age, in which we mention it, the perfect must be employed: as, "I *have been* there this morning;" "I *have travelled* much this year;" "We *have escaped* many dangers through life." In referring, however, to such a division of the day as is past before the time of our speaking, we use the imperfect: as, "They *came* home this morning;" "He *was* with them this afternoon."

The perfect tense, and the imperfect tense, both denote a thing that is past; but the former denotes it in such a manner, that there is still actually remaining some part of the time to slide away, wherein we declare the thing has been done; whereas the imperfect denotes the thing or action past in such a manner, that nothing remains of that time in which it was done. If we speak of the present century, we say, "Philosophers *have made* great discoveries in the present century:" but if we speak of the last century, we say, "Philosophers *made* great discoveries in the last cen-

tury." "He *has been* much afflicted this year;" "I *have* this week *read* the king's proclamation;" "I *have heard* great news this morning:" in these instances, "He *has been*," "I *have read*," and "*heard*," denote things that are past: but they occurred in this year, in this week, and to-day; and still there remains a part of this year, week, and day whereof I speak.

In general, the perfect tense may be applied wherever the action is connected with the present time, by the actual existence, either of the author, or of the work, though it may have been performed many centuries ago; but if neither the author nor the work now remains, it cannot be used. We may say, "Cicero *has written* orations;" but we cannot say. "Cicero *has written* poems;" because the orations are in being, but the poems are lost. Speaking of priests in general, we may say, "They *have* in all ages *claimed* great powers;" because the general order of the priesthood still exists: but if we speak of the Druids, or any particular order of priests, which does not now exist, we cannot use this tense. We cannot say, "The Druid priests *have claimed* great powers;" but must say, "The Druid priests *claimed* great powers;" because that order is now totally extinct. See PICKBOURN *on the English verb.*

The Pluperfect Tense represents a thing, not only as past, but also as prior to some other point of time specified in the sentence: as, "I had finished my letter before he arrived."

The First Future Tense represents the action as yet to come, either with or without respect to the precise time: as, "The sun will rise to-morrow;" "I shall see them again."

The Second Future intimates that the action will be fully accomplished, at or before the time of another future action or event: as, "I shall have dined at one o'clock;" "The two houses will

have finished their business when the king comes to prorogue them."

It is to be observed, that in the subjunctive mood, the event being spoken of under a condition or supposition, or in the form of a wish, and therefore as doubtful and contingent, the verb itself in the present, and the auxiliary both of the present and past imperfect times, often carry with them somewhat of a future tense: as, "If he come to-morrow, I may speak to him;" "If he should, or would come to-morrow, I might, would, could, or should speak to him." Observe also, that the auxiliaries *should* and *would*, in the imperfect times, are used to express the present and future as well as the past: as, "It is my desire, that he should, or would, come now, or to-morrow;" as well as, "It was my desire, that he should or would come yesterday." So that in this mood the precise time of the verb is very much determined by the nature and drift of the sentence.

The present, past, and future tenses, may be used either *definitely* or *indefinitely*, both with respect to *time and action*. When they denote customs or habits, and not individual acts, they are applied indefinitely: as, "Virtue *promotes* happiness;" "The old Romans *governed* by benefits more than by fear;" "I *shall* hereafter *employ* my time more usefully." In these examples, the words *promotes*, *governed*, and *shall employ*, are used indefinitely, both in regard to action and time; for they are not confined to individual actions, nor to any precise points of present, past, or future time. When they are applied to signify particular actions, and to ascertain the precise points of time to which they are confined, they are used definitely; as in the following instances. "My brother *is writing*;" "He *built* the house last summer, but did not *inhabit* it till yesterday." "He *will write* another letter to-morrow."

The different tenses also represent an action as *complete* or *perfect*, or as *incomplete* or *imperfect*. In the phrases, "I am writing," "I was writing," "I shall be writing," imperfect, unfinished actions are signified. But the follow-

ing examples, "I wrote," "I have written," "I had written," "I shall have written," all denote complete perfect action.

From the preceding representation of the different tenses, it appears, that each of them has its distinct and peculiar province; and that though some of them may sometimes be used promiscuously, or substituted one for another, in cases where great accuracy is not required, yet there is a real and essential difference in their meaning.—It is also evident, that the English language contains the six tenses which we have enumerated. Grammarians who limit the number to two or three, do not reflect that the English verb is mostly composed of principal and auxiliary; and that these several parts constitute one verb. Either the English language has no future tense, (a position too absurd to need refutation,) or *that* future tense is composed of the auxiliary and the principal verb. If the latter be true, as it indisputably is, then auxiliary and principal united, constitute a tense, in one instance; and, from reason and analogy, may doubtless do so, in others, in which minuter divisions of time are necessary, or useful. What reason can be assigned for not considering this case, as other cases, in which a whole is regarded as composed of several parts, or of principal and adjuncts? There is nothing heterogeneous in the parts: and precedent, analogy, utility, and even necessity, authorise the union.

In support of this opinion, we have the authority of eminent grammarians; in particular, that of Dr. Beattie. "Some writers," says the doctor, "will not allow any thing to be a tense, but what, in one inflected word, expresses an affirmation with time; for that those parts of the verb are not properly called tenses, which assume that appearance, by means of auxiliary words. At this rate, we should have, in English, two tenses only, the present and the past in the active verb, and in the passive no tenses at all. But this is a needless nicety; and, if adopted, would introduce confusion into the grammatical art. If *amaveram* be a tense, why should not *amatus fueram?* If *I heard* be a tense, *I did hear*, *I have heard*, and *I shall hear*, must be equally intitled to that appellation."

The proper form of a tense, in the Greek and Latin tongues, is certainly that which it has in the grammars of those languages. But in the Greek and Latin grammars, we uniformly find, that some of the tenses are formed by variations of the principal verb; and others, by the addition of helping verbs. It is, therefore, indisputable, that the principal verb or the participle, and an anxiliary, constitute a regular tense in the Greek and Latin languages. This point being established, we may, doubtless, apply it to English verbs; and extend the principle as far as convenience, and the idiom of our language require.

If it should be said, that, on the same ground that a participle and auxiliary are allowed to form a tense, and the verb conjugated accordingly, the English noun ought to be declined with articles and prepositions; we must object to the inference. Such a mode of declension cannot apply to our language. This we think has already been proved.* It is also confessedly inapplicable to the learned languages. Where then is the grammatical inconsistency, or the want of conformity to the principles of analogy, in making some tenses of the English verb to consist of principal and auxiliary; and all the cases of English nouns, in their termination? The argument from analogy, instead of militating against us appears to confirm and establish our position. See the subject further discussed in the ninth section of this chapter.

We shall close these remarks on the tenses, with a few observations extracted from the ENCYCLOPÆDIA BRITANNICA. They are worth the student's attention, as a part of them applies, not only to our explanation of the tenses, but to many other parts of the work. "Harris has enumerated no fewer than twelve tenses. Of this enumeration we can by no means approve: for, without entering into a minute examination of it, nothing can be more obvious, than that his *inceptive present*, "I am going to write." is a future tense; and his *completive present*, "I have written," a past tense. But, as was before observed of the

* See page 54.

classification of words, we cannot help being of opinion, that to take the tenses as they are commonly received, and endeavour to ascertain their nature and their differences, is a much more useful exercise, as well as more proper for a work of this kind, than to raise, as might easily be raised, new theories on this subject."

SECT. 6. *The conjugation of the auxiliary verbs* TO HAVE *and* TO BE.

THE Conjugation of a verb, is the regular combination and arrangement of its several numbers, persons, moods, and tenses.

The Conjugation of an active verb is styled the ACTIVE VOICE; and that of a passive verb, the PASSIVE VOICE.

The auxiliary and active verb TO HAVE, is conjugated in the following manner.

TO HAVE.

Indicative Mood.

Present Tense.

Singular.	*Plural.*
1. *Pers.* I have.	1. We have.
2. *Pers.* Thou hast.	2. Ye *or* you have.*
3. *Pers.* He, she, *or* it hath *or* has.*	3. They have.

Imperfect Tense.

Singular.	*Plural.*
1. I had.	1. We had.
2. Thou hadst.	2. Ye *or* you had.
3. He, &c. had.	3. They had.

* *Hath* is now used only in poetry, and on very serious subjects is nearly obsolete.

Perfect Tense.

Singular.	*Plural.*
1. I have had.	1. We have had.
2. Thou hast had.	2. Ye *or* you have had.
3. He has had.	3. They have had.

Pluperfect Tense.†

Singular.	*Plural.*
1. I had had.	1. We had had.
2. Thou hadst had.	2. Ye *or* you had had.
3. He had had.	3. They had had.

First Future Tense.

Singular.	*Plural.*
1. I shall *or* will have.	1. We shall *or* will have.
2. Thou shalt *or* wilt have.	2. Ye *or* you shall *or* will have.
3. He shall *or* will have.	3. They shall *or* will have.

Second Future Tense.

Singular.	*Plural.*
1. I shall *or* will have had.	1. We shall *or* will have had.
2. Thou shalt *or* wilt have had.	2. Ye *or* you shall *or* will have had.
3. He shall *or* will have had.	3. They shall *or* will have had.

Imperative Mood.

Singular.	*Plural.*
1. Let me have.	1. Let us have.
2. Have, *or* have thou, *or* do thou have.	2. Have, *or* have ye, *or* do ye *or* you have.
3. Let him have.	3. Let them have.

The imperative mood is not strictly entitled to *three* persons. The command is always addressed to the *second*

† Some Grammarians distinguish the three past tenses, by the names of the *first preterit*, the *second preterit*, the *third preterit*; and the first and second future tenses, by the terms, *future imperfect*, and *future perfect*.

person, not to the first or third. For when we say, "Let me have," "Let him, or let them have," the meaning and construction are, *do thou*, or *do ye*, let me, him, or them have. In philosophical strictness, both number and person might be entirely excluded from every verb. They are, in fact, the properties of substantives, not a part of the essence of a verb. Even the name of the *imperative* mood, does not always correspond to its nature: for it sometimes *petitions* as well as commands. But with respect to all these points, the practice of our grammarians is so uniformly fixed, and so analagous to the languages, ancient and modern, which our youth have to study, that it would be an unwarrantable degree of innovation, to deviate from the established terms and arrangements. See the *advertisement* at the end of the Introduction, page 8; and the quotation from the Encyclopædia Britannica, pages 85, 86.

Potential Mood.

Present Tense.

Singular.	*Plural.*
1. I may *or* can have.	1. We may *or* can have.
2. Thou mayst *or* canst have.	2. Ye *or* you may or can have.
3. He may *or* can have.	3. They may *or* can have.

Imperfect Tense.

Singular.	*Plural.*
1. I might, could, would, *or* should have.	1. We might, could, would, *or* should have.
2. Thou mightst, couldst, wouldst, *or* shouldst have.	2. Ye *or* you might, could, would *or* should have.
3. He might, could, would, *or* should have.	3. They might, could, would, *or* should have.

Perfect Tense.

Singular.	*Plural.*
1. I may *or* can have had.	1. We may *or* can have had.
2. Thou mayst *or* canst have had.	2. Ye *or* you may *or* can have had.
3. He may *or* can have had.	3. They may *or* can have had.

Pluperfect Tense.

Singular.	*Plural.*
1. I might, could, would *or* should have had.	1. We might, could, would, *or* should have had.
2. Thou mightst, couldst wouldst, *or* shouldst have had.	2. Ye *or* you might, could, would, *or* should have had.
3. He might, could, would, *or* should have had.	3. They might, could, would, *or* should have had.*

Subjunctive Mood.

Present Tense.

Singular.	*Plural.*
1. If I have.	1. If we have.
2. If thou have.	2. If ye *or* you have.
3. If he have.	3. If they have.

The remaining tenses of the subjunctive mood are, in every respect, similar to the correspondent tenses of the indicative mood ; with the addition to the verb, of a conjunction, expressed or implied, denoting a condition, motive, wish, supposition, &c. It will be proper to direct the learner to repeat all the tenses of this mood, with a conjunction prefixed to each of them. See, on this subject, the observations at page 102 ; and the notes on the nineteenth rule of Syntax.

Infinitive Mood.

Present. To have. *Perfect.* To have had.

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* *Shall* and *will*, when they denote inclination, resolution, promise, may be considered, as well as their relations *should* and *would*, as belonging to the potential mood. But as they generally signify futurity, they have been appropriated, as helping verbs, to the formation of the future tenses of the indicative and subjunctive moods.

Participles.

Present or Active.	Having.
Perfect,	Had.
Compound Perfect.	Having had.

As the subjunctive mood, in English, has no variation, in the form of the verb, from the indicative, (except in the present tense of verbs generally, and the present and imperfect tenses of the verb *to be*,) it would be superfluous to conjugate it in this work, through every tense. But all the other moods and tenses of the verbs, both in the active and passive voices, are conjugated at large, that the learners may have no doubts or misapprehensions respecting their particular forms. They to whom the subject of grammar is entirely new, and young persons especially, are much more readily and effectually instructed, by seeing the parts of a subject so essential as the verb, unfolded and spread before them, in all their varieties, than by being generally and cursorily informed of the manner in which they may be exhibited. The time employed by the scholars, in consequence of this display of the verbs, is of small moment compared with the advantages, which they will probably derive from the plan.

It may not, however, be generally proper for young persons beginning the study of grammar, to commit to memory all the tenses of the verbs. If the *simple* tenses, namely, the *present* and the *imperfect*, together with the *first future tense*, should, in the first instance, be committed to memory, and the rest carefully perused and explained, the business will not be tedious to the scholars, and their progress will be rendered more obvious and pleasing. The general view of the subject, thus acquired and impressed, may afterwards be extended with ease and advantage.

It appears to be proper, for the information of the learners, to make a few observations in this place, on some of the tenses, &c. The first is, that some grammarians confound the imperfect and perfect tenses of the potential mood with the present tense: but that they are really distinct, and have an appropriate reference to time, cor-

respondent to the definitions of those tenses, will appear from a few examples: "I wished him to stay, but he *would* not;" "I *could* not accomplish the business in time;" "It was my direction that he *should* submit;" "He was ill, but I thought he *might* live;" I *may have misunderstood* him;" "He *may have deceived* me;" "I *cannot have dreamed* it;" "He *cannot have obtained* it by force;" "*Can* we *have been deceived* in him?"—These examples show, that the imperfect and perfect tenses of the potential mood, are essentially distinct from the pluperfect, as well as from the present tense of that mood.

The next remark is, that the auxiliary *will*, in the first person singular and plural of the second future tense; and the auxiliary *shall*, in the second and third persons of that tense, in the indicative mood, appear to be incorrectly applied. The impropriety of such associations may be inferred from a few examples: "I *will* have had previous notice, whenever the event happens;" "Thou *shalt* have served thy apprenticeship before the end of the year;" "He *shall* have completed his business when the messenger arrives." "I *shall* have had; thou *wilt* have served; he *will* have completed," &c. would have been correct and applicable. The peculiar import of these auxiliaries, as explained in page 98, under section 7, seems to account for their impropriety in the applications just mentioned.

Some writers on Grammar object to the propriety of admitting the second future, in both the indicative and subjunctive moods: but that this tense is applicable to both moods, will be manifest from the following examples. "John will have earned his wages the next new-year's day," is a simple declaration, and therefore in the indicative mood: "If he shall have finished his work when the bell rings, he will be entitled to the reward," is conditional and contingent, and is therefore in the subjunctive mood.

We shall conclude these detached observations, with one remark which may be useful to the young scholar, namely, that as the indicative mood is converted into the subjunctive, by the expression of a condition, supposition, wish, motive, &c. being superadded to it; so the potential mood may, in like manner, be turned into the subjunctive; as

will be seen in the following examples: "If I could deceive him, I should abhor it;" "Though he should increase in wealth, he would not be charitable;" "Even in prosperity he would gain no esteem, unless he should conduct himself better."

The auxiliary and neuter verb *To be*, is conjugated as follows:

TO BE.

Indicative Mood.

Present Tense.

Singular.	*Plural.*
1. I am.	1. We are.
2. Thou art.	2. Ye *or* you are.
3. He, she, *or* it is.	3. They are.

Imperfect Tense.

Singular.	*Plural.*
1. I was.	1. We were.
2. Thou wast.	2. Ye *or* you were.
3. He was.	3. They were.

Perfect Tense.

Singular.	*Plural.*
1. I have been.	1. We have been.
2. Thou hast been.	2. Ye *or* you have been.
3. He hath *or* has been.	3. They have been.

Pluperfect. Tense.

Singular.	*Plural.*
1. I had been.	1. We had been.
2. Thou hadst been.	2. Ye *or* you had been.
3. He had been.	3. They had been.

First Future Tense.

Singular.	*Plural.*
1. I shall *or* will be.	1. We shall *or* will be.
2. Thou shalt *or* wilt be.	2. Ye *or* you shall *or* will be.
3. He shall *or* will be.	3. They shall *or* will be.

Second Future Tense.

Singular.	*Plural.*
1. I shall *or* will have been.	1. We shall *or* will have been.
2. Thou shalt *or* wilt have been.	2. Ye *or* you shall *or* will have been.
3. He shall or will have been.	3. They shall *or* will have been.

Imperative Mood.

Singular.	*Plural.*
1. Let me be.	1. Let us be.
2. Be thou *or* do thou be.	2. Be ye *or* you, *or* do ye be.
3. Let him be.	3 Let them be.

Potential Mood.

Present Tense.

Singular.	*Plural.*
1. I may *or* can be.	1. We may *or* can be.
2. Thou mayst *or* canst be.	2. Ye *or* you may *or* can be.
3. He may *or* can be.	3. They may *or* can be.

Imperfect Tense.

Singular.	*Plural.*
1. I might, could, would, *or* should be.	1. We might, could, would, *or* should be.
2. Thou mightst, couldst, wouldst *or* shouldst be.	2. Ye *or* you might, could, would *or* should be.
3. He might, could, would, *or* should be.	3. They might, could, would, *or* should be.

Perfect Tense.

Singular.	*Plural.*
1. I may *or* can have been.	1. We may *or* can have been.
2. Thou mayst *or* canst have been.	2. Ye *or* you may *or* can have been.
3. He may *or* can have been.	3. They may *or* can have been.

Pluperfect Tense.

Singular.	*Plural.*
1. I might, could, would, *or* should have been.	1. We might, could, would, *or* should have been.
2. Thou mightst, couldst, wouldst, *or* shouldst have been.	2. Ye *or* you might, could, would, *or* should have been.
3. He might, could, would, *or* should have been.	3. They might, could, would, *or* should have been.

Subjunctive Mood.

Present Tense.

Singular.	*Plural.*
1. If I be.	1. If we be.
2. If thou be.	2. If ye *or* you be.
3. If he be.	3. If they be.

Imperfect Tense.

Singular.	*Plural.*
1. If I were.	1. If we were.
2. If thou wert.	2. If ye *or* you were.
3. If he were.	3. If they were.

The remaining tenses of this mood are, in every respect, similar to the corresponding tenses of the Indicative mood. See pages 90, 102, and the notes under the nineteenth rule of syntax.

Infinitive Mood.

Present Tense. To be. *Perfect.* To have been.

Participles.

Present. Being. *Perfect.* Been.
Compound Perfect. Having been.

SECT. 7. *The auxiliary Verbs conjugated in their simple form; with observations on their peculiar nature and force.*

THE learner will perceive that the preceding auxiliary verbs, *to have* and *to be*, could not be conjugated through all the moods and tenses, without the help of other auxiliary verbs; namely, *may can, will shall*, and their variations.

That auxiliary verbs, in their simple state, and unassisted by others, are of a very limited extent, and chiefly useful from the aid which they afford in conjugating the principal verbs, will clearly appear to the scholar, by a distinct conjugation of each of them, uncombined with any other. They are exhibited for his inspection; not to be committed to memory.

TO HAVE.

Present Tense.

Sing.	1. I have.	2. Thou hast.	3. He hath *or* has.
Plur.	1. We have.	2. Ye *or* you have.	3. They have.

Imperfect Tense.

Sing.	1. I had.	2. Thou hadst.	3. He had.
Plur.	1. We had.	2. Ye *or* you had.	3. They had.

Participles.

Present. Having. *Perfect.* Had.

TO BE.

Present Tense.

Sing.	1. I am.	2. Thou art.	3. He is.
Plur.	1. We are.	2. Ye *or* you are.	3. They are.

Imperfect Tense.

Sing.	1. I was.	2. Thou wast.	3. He was.
Plur.	1. We were.	2. Ye *or* you were.	3. They were.

Participles.

Present. Being *Perfect.* Been.

SHALL.

Present Tense.

Sing. 1. I shall.* 2. Thou shalt. 3. He shall.
Plur. 1. We shall. 2. Ye *or* you shall. 3. They shall.

Imperfect Tense.

Sing. 1. I should. 2. Thou shouldst. 3. He should.
Plur. 1. We should. 2. Ye *or* you should. 3. They should.

WILL.

Present Tense.

Sing. 1. I will. 2. Thou wilt. 3. He will.
Plur. 1. We will. 2. Ye *or* you will. 3. They will.

Imperfect Tense.

Sing. 1. I would. 2. Thou wouldst. 3. He would.
Plur. 1. We would. 2. Ye *or* you would. 3. They would.

MAY.

Present Tense.

Sing. 1. I may. 2. Thou mayst. 3. He may.
Plur. 1. We may. 2. Ye *or* you may. 3. They may.

Imperfect Tense.

Sing. 1. I might. 2. Thou mightst. 3. He might.
Plur. 1. We might. 2. Ye *or* you might. 3. They might.

---

* *Shall* is here properly used in the present tense, having the same analogy to *should* that *can* has to *could*, *may* to *might*, and *will* to *would*.

CAN.

Present Tense.

Sing.	1. I can.	2. Thou canst.	3. He can.
Plur.	1. We can.	2. Ye *or* you can.	3. They can.

Imperfect Tense.

Sing.	1. I could.	2. Thou couldst.	3. He could.
Plur.	1. We could.	2. Ye *or* you could.	3. They could.

TO DO.

Present Tense.

Sing.	1. I do.	2. Thou dost.	3. He doth *or* does.
Plur.	1. We do.	2. Ye *or* you do.	3. They do.

Imperfect Tense.

Sing.	1. I did.	2. Thou didst.	3. He did.
Plur.	1. We did.	2. Ye *or* you did.	3. They did.

Participles.

Present. Doing. *Perfect.* Done.

The verbs *have*, *be*, *will*, and *do*, when they are unconnected with a principal verb, expressed or understood, are not auxiliaries, but principal verbs: as, "We *have* enough;" "I *am* grateful;" "He *will* it to be so;" "They *do* as they please." In this view, they also have their auxiliaries: as, "I *shall have* enough;" "I *will be* grateful," &c.

The peculiar force of the several auxiliaries will appear from the following account of them.

Do and *did* mark the action itself, or the time of it, with greater energy and positiveness: as, "I *do* speak truth;" "I *did* respect him;" "Here am I, for thou *didst* call me." They are of great use in negative sentences: as, "I *do not* fear;" "I *did not* write." They are almost universally employed in asking questions: as, "*Does* he learn?" "*Did* he not write?" They sometimes also supply the place of another verb, and make the repetition of it, in the same or a subsequent sentence, unnecessary: as "You attend not to your studies as he *does*;" (i. e. as he

attends, &c.) "I shall come if I can; but if I *do not*, please to excuse me;" (i. e. if I come not.)

Let not only expresses permission, but entreating, exhorting, commanding: as, "Let us know the truth;" "Let me die the death of the righteous;" "Let not thy heart be too much elated with success;" "Let thy inclination submit to thy duty."

May and *might* express the possibility or liberty of doing a thing; *can* and *could*, the power: as, "It may rain;" "I may write or read;" "He might have improved more than he has;" "He can write much better than he could last year."

Must is sometimes called in for a helper, and denotes necessity: as, "We must speak the truth, whenever we do speak, and we must not prevaricate."

Will, in the first person singular and plural, intimates resolution and promising; in the second and third person, only foretels: as, "I will reward the good, and will punish the wicked;" "We will remember benefits, and be grateful;" "Thou wilt, or he will, repent of that folly;" "You or they will have a pleasant walk."

Shall, on the contrary, in the first person, simply foretels; in the second and third persons, promises, commands, or threatens: as, "I shall go abroad;" "We shall dine at home;" "Thou shalt, or you shall inherit the land;" "Ye shall do justice, and love mercy;" "They shall account for their misconduct." The following passage is not translated according to the distinct and proper meanings of the words *shall* and *will*: "Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for ever;" it ought to be, "*Will* follow me," and "I *shall* dwell."

These observations respecting the import of the verbs *will* and *shall*, must be understood of explicative sentences; for when the sentence is interrogative, just the reverse, for the most part, takes place: thus, "I *shall* go; you *will* go;" express event only: but, "*will* you go?" imports

intention ; and, " *shall* I go ?" refers to the will of another. But, " He *shall* go," and " *shall* he go ?" both imply will ; expressing or referring to a command.

When the verb is put in the subjunctive mood, the meaning of these auxiliaries likewise undergoes some alteration ; as the learners will readily perceive by a few examples : " If he *shall* proceed ;" " If he *will* not desist ;" " Unless he *shall* acknowledge ;" " If you *shall* consent ;" " If you *will* persist."

Would, primarily denotes inclination of will ; and *should* obligation : but they both vary their import, and are often used to express simple event.

SECT. 8. *The Conjugation of regular Verbs.*

ACTIVE.

VERBS Active are called Regular, when they form their imperfect tense of the indicative mood, and their perfect participle, by adding to the verb, *ed*, or *d* only when the verb ends in *e ;* as

Present.	Imperfect.	Perfect Particip.
I favour.	I favoured.	Favoured.
I love.	I loved.	Loved.

A Regular Active Verb is conjugated in the following manner.

TO LOVE.

Indicative Mood.

Present Tense.

Singular.	*Plural.*
1. I love.*	1. We love.
2. Thou lovest.	2. Ye *or* you love.
3. He, she, *or* it, loveth *or* loves.	3. They love.

* In the present and imperfect tenses, we use a different form of the verb, when we mean to express energy and positiveness : as " I *do* love ; thou *dost* love ; he *does* love ; I *did* love ; thou *didst* love ; he *did* love."

Imperfect Tense.

Singular.	*Plural.*
1. I loved.	1. We loved.
2. Thou lovedst.	2. Ye *or* you loved.
3. He loved.	3. They loved.

Perfect Tense.

Singular.	*Plural.*
1. I have loved.	1. We have loved.
2. Thou hast loved.	2. Ye *or* you have loved.
3. He hath *or* has loved.	3. They have loved.

Pluperfect Tense.

Singular.	*Plural.*
1. I had loved.	1. We had loved.
2. Thou hadst loved.	2. Ye *or* you had loved.
3. He had loved.	3. They had loved.

First Future Tense.

Singular.	*Plural.*
1. I shall *or* will love.	1. We shall *or* will love.
2. Thou shalt *or* wilt love.	2. Ye *or* you shall *or* will love.
3. He shall *or* will love.	3. They shall *or* will love.

Second Future Tense.

Singular.	*Plural.*
1. I shall *or* will have loved.	1. We shall *or* will have loved.
2. Thou shalt *or* wilt have loved.	2. Ye *or* you shall *or* will have loved.
3. He shall *or* will have loved.	3. They shall *or* will have loved.

Those tenses are called simple tenses, which are formed of the verb itself, without the assistance of any other verb: as, "I love, I loved." The compound tenses are such as cannot be formed without the assistance of some other verb: as, "I *have* loved; I *had* loved; I *shall* or *will* love; I *may* love; I *may be* loved; I *may have been* loved;" &c. These compounds are, however, to be considered as only different forms of the same verb.

Imperative Mood.

Singular.	*Plural.*
1. Let me love.	1. Let us love.
2. Love, *or* love thou, *or* do thou love.	2. Love, *or* love ye *or* you, *or* do ye love.
3. Let him love.	3. Let them love.

Potential Mood.

Present Tense.

Singular.	*Plural.*
1. I may *or* can love.	1. We may *or* can love.
2. Thou mayst *or* canst love.	2. Ye *or* you may *or* can love.
3. He may *or* can love.	3. They may *or* can love.

Imperfect Tense.

Singular.	*Plural.*
1. I might, could, would, *or* should love.	1. We might, could, would, *or* should love.
2. Thou mightst, couldst, wouldst, *or* shouldst love.	2. Ye *or* you might, could, would, *or* should love.
3. He might, could, would *or* should love.	3. They might, could, would, *or* should love.

Perfect Tense.

Singular.	*Plural.*
1. I may *or* can have loved.	1. We may *or* can have loved.
2. Thou mayst *or* canst have loved.	2. Ye *or* you may *or* can have loved.
3. He may *or* can have loved.	3. They may *or* can have loved.

Pluperfect Tense.

Singular.	*Plural.*
1. I might, could, would, *or* should have loved.	1. We might, could, would, *or* should have loved.
2. Thou mightst, couldst, wouldst, *or* shouldst have loved.	2. Ye *or* you might, could, would, *or* should have loved.
3. He might, could, would *or* should have loved.	3. They might, could, would *or* should have loved.

Subjunctive Mood.

Present Tense.

Singular.	*Plural.*
1. If I love.	1. If we love.
2. If thou love.	2. If ye *or* you love.
3. If he love.	3. If they love.

The remaining tenses of this mood, are, in every respect, similar to the correspondent tenses of the indicative mood. See the following notes, and page 90.

Infinitive Mood.

Present. To love. *Perfect.* To have loved.

Participles.

Present. Loving. *Perfect.* Loved.

Compound Perfect. Having loved,

The active verb may be conjugated differently, by adding its present or active participle to the auxiliary verb *to be*, through all its moods and tenses; as, instead of "I teach, thou teachest, he teaches," &c.; we may say, "I am teaching, thou art teaching, he is teaching," &c.: and instead of "I taught," &c. "I was teaching," &c.: and so on, through all the variations of the auxiliary. This mode of conjugation has, on particular occasions, a peculiar propriety; and contributes to the harmony and precision of the language. These forms of expression are adapted to particular acts, not to general habits, or affections of the mind. They are very frequently applied to neuter verbs; as, "I am musing; he is sleeping."*

Some grammarians apply, what is called the *conjunctive termination*, to the persons of the principal verb, and to its auxiliaries, through all the tenses of the subjunctive mood. But this is certainly contrary to the practice of

* As the participle, in this mode of conjugation, performs the office of a verb, through all the moods and tenses; and as it implies the idea of time, and governs the objective case of pronouns in the same manner as verbs do; is it not manifest, that it is a species or form of the verb, and that it cannot properly be considered as a distinct part of speech?

good writers. Johnson applies this termination to the present and perfect tenses only. Lowth restricts it entirely to the present tense; and Priestley confines it to the present and imperfect tenses. This difference of opinion amongst grammarians of such eminence, may have contributed to that diversity of practice, so observable in the use of the subjunctive mood. Uniformity in this point is highly desirable. It would materially assist both teachers and learners; and would constitute a considerable improvement in our language.

On this subject we adopt the opinion of Doctor Lowth; and conceive we are fully warranted by his authority, and that of the most correct and elegant writers, in limiting the conjunctive termination of the second and third persons singular of the *present tense*. But, for the convenience of teachers who think that the persons of all the three tenses, in the subjunctive mood, are entitled to this distinctive termination, and for the inspection of the curious student, we shall add here the form of conjugating those three tenses according to the views of such tutors.

Subjunctive Mood.

Present Tense.

Singular.	*Plural.*
1. *If I love.*	1. *If we love.*
2. *If thou love.*	2. *If ye or you love.*
3. *If he love.*	3. *If they love.*

Imperfect Tense.

Singular.	*Plural.*
1. *If I loved.*	1. *If we loved.*
2. *If thou loved.*	2. *If ye or you loved.*
3. *If he loved.*	3. *If they loved.*

Perfect Tense.

Singular.	*Plural.*
1. *If I have loved.*	1. *If we have loved.*
2. *If thou have loved.*	2. *If ye or you have loved.*
3. *If he have loved.*	3. *If they have loved.*

Grammarians have not only differed in opinion, respecting the extent and variations of the subjunctive mood; but a few of them have even doubted the existence of such a mood in the English language. These writers assert, that the verb has no variation from the indicative; and that a conjunction added to the verb, gives it no title to become a distinct mood; or, at most, no better than it would have, if any other particle were joined to it. To these observations it may be replied; 1st. It is evident, on inspection, that the present tense of the principal verbs, and the present and imperfect tenses of the verb *to be*, or at least the two latter, admit of a variation from the form of the indicative mood. 2d. There appears to be as much propriety, in giving a conjunction the power of assisting to form the subjunctive mood, as there is in allowing the participle *to* to have an effect in the formation of the infinitive mood.* 3d. A conjunction added to the verb, shows the manner of being, doing, or suffering, which other particles cannot show: they do not coalesce with the verb, and modify it, as conjunctions do. 4th. It may be said, "If contingency constitutes the subjunctive mood, then it is the sense of a phrase, and not a conjunction, that determines this mood." But a little reflection will show, that the contingent sense lies in the meaning and force of the conjunction, expressed or understood. See the notes and observations on the nineteenth rule of syntax.

It may be of use to the scholar, to remark, in this place, that though only the conjunction *if* is affixed to the verb, any other conjunction proper for the subjunctive mood, may with equal propriety, be occasionally annexed. The instance given is sufficient to explain the subject: more would be tedious, and tend to embarrass the learner.

PASSIVE.

VERBS Passive are called regular, when they form their perfect participle by the addition of *d* or *ed*, to the verb: as, from the verb "To love,"

* "Conjunctions have an influence on the mood of the following verb."—*Dr. Beattie.*

is formed the passive, "I am loved, I was loved, I shall be loved," &c.

A regular passive verb is conjugated by adding the perfect participle to the auxiliary *to be*, through all its changes of number, person, mood, and tense, in the following manner:

TO BE LOVED.

Indicative Mood.

Present Tense.

Singular.	*Plural.*
1. I am loved.	1. We are loved.
2. Thou art loved.	2. Ye *or* you are loved.
3. He is loved.	3. They are loved.

Imperfect Tense.

Singular.	*Plural.*
1. I was loved.	1. We were loved.
2. Thou wast loved.	2. Ye *or* you were loved.
3. He was loved.	3. They were loved.

Perfect Tense.

Singular.	*Plural.*
1. I have been loved.	1. We have been loved.
2. Thou hast been loved.	2. Ye *or* you have been loved.
3. He hath *or* has been loved.	3. They have been loved.

Pluperfect Tense.

Singular.	*Plural.*
1. I had been loved.	1. We had been loved.
2. Thou hadst been loved.	2. Ye *or* you had been loved.
3. He had been loved.	3. They had been loved.

First Future Tense.

Singular.	*Plural.*
1. I shall *or* will be loved.	1. We shall *or* will be loved.
2. Thou shalt *or* wilt be loved.	2. Ye *or* you shall *or* will be loved.
3. He shall *or* will be loved.	3. They shall *or* will be loved.

Second Future Tense.

Singular.	*Plural.*
1. I shall *or* will have been loved.	1. We shall *or* will have been loved.
2. Thou shalt *or* wilt have been loved.	2. Ye *or* you shall *or* will have been loved.
3. He shall *or* will have been loved.	3. They shall *or* will have been loved.

Imperative Mood.

Singular.	*Plural.*
1. Let me be loved.	1. Let us be loved.
2. Be thou loved, *or* do thou be loved.	2. Be ye *or* you loved, *or* do ye be loved.
3. Let him be loved.	3. Let them be loved.

Potential Mood.

Present Tense.

Singular.	*Plural.*
1. I may *or* can be loved.	1. We may *or* can be loved.
2. Thou mayst *or* canst be loved.	2. Ye *or* you may *or* can be loved.
3. He may *or* can be loved.	3. They may *or* can be loved.

Imperfect Tense.

Singular.	*Plural.*
1. I might, could, would, *or* should be loved.	1. We might, could, would, *or* should be loved.
2. Thou mightst, couldst, wouldst, *or* shouldst be loved.	2. Ye *or* you might, could, would, *or* should be loved.
3. He might, could, would, *or* should be loved.	3. They might, could, would, *or* should be loved.

Perfect Tense.

Singular.	*Plural.*
1. I may *or* can have been loved.	1. We may *or* can have been loved.
2. Thou mayst *or* canst have been loved.	2. Ye *or* you may *or* can have been loved.
3. He may *or* can have been loved.	3. They may *or* can have been loved.

Pluperfect Tense.

Singular.	*Plural.*
1. I might, could, would, *or* should have been loved.	1. We might, could, would, *or* should have been loved.
2. Thou mightst, couldst, wouldst, *or* shouldst have been loved.	2. Ye *or* you might, could, would, *or* should have been loved.
3. He might, could, would, *or* should have been loved.	3. They might, could, would, *or* should have been loved.

Subjunctive Mood.

Present Tense.

Singular.	*Plural.*
1. If I be loved.	1. If we be loved.
2. If thou be loved.	2. If ye *or* you be loved.
3. If he be loved.	3. If they be loved.

Imperfect Tense.

Singular.	*Plural.*
1. If I were loved.	1. If we were loved.
2. If thou wert loved.	2. If ye *or* you were loved.
3. If he were loved.	3. If they were loved.

The remaining tenses of this mood are, in every respect, similar to the correspondent tenses of the indicative mood. See pages 90, 103, and the notes under the nineteenth rule of syntax.

Infinitive Mood.

Present Tense.	*Perfect.*
To be loved.	To have been loved.

Participles.

Present.	Being loved.
Perfect or *Passive.*	Loved.
Compound Perfect.	Having been loved.

When an auxiliary is joined to the participle of the principal verb, the auxiliary goes through all the variations of person and number, and the participle itself continues invariably the same. When there are two or more auxiliaries joined to the participle, the first of them only is varied according to person and number. The auxiliary *must* admits of no variation.

The neuter verb is conjugated like the active; but as it partakes somewhat of the nature of the passive, it admits in many instances, of the passive form, retaining still the neuter signification: as, "I am arrived;" "I was gone;" "I am grown." The auxiliary verb *am*, *was*, in this case, precisely defines the time of the action or event, but does not change the nature of it; the passive form still expressing, not properly a passion, but only a state or condition of being.

Sect. 9. *Observations on Passive Verbs.*

Some writers on grammar assert, that there are no Passive Verbs in the English language, because we have no verbs of this kind with a peculiar termination, all of them being formed by the different tenses of the auxiliary *to be*, joined to the passive participle of the verb. This is, however, to mistake the true nature of the English verb; and to regulate it, not on the principles of our own tongue, but on those of foreign languages. The conjugation, or the riation, of the English verb, to answer all the purposes

of verbs, is accomplished by the means of auxiliaries; and if it be alleged what we have no passive verbs, because we cannot exhibit them without having recourse to helping verbs, it may with equal truth be said, that we have no *perfect*, *pluperfect*, or *future tense*, in the indicative or subjunctive mood; since these, as well as some other parts of the verb active, are formed by auxiliaries.

Even the Greek and Latin passive verbs require an auxiliary to conjugate some of their tenses; namely, the former, in the preterit of the optative and subjunctive moods; and the latter, in the perfect and pluperfect of the indicative, the perfect, pluperfect, and future of the subjunctive mood, and the perfect of the infinitive. The deponent verbs, in Latin, require also an auxiliary to conjugate several of their tenses. This statement abundantly proves that the conjugation of a verb in the learned languages does not consist solely in varying the form of the original verb. It proves that these languages, like our own language, sometimes conjugate with an auxiliary, and sometimes without it. There is, indeed, a difference. What the learned languages require to be done, in some instances, the peculiar genius of our own tongue obliges us to do, in active verbs, principally, and in passive ones, universally. In short, the variation of the verb, in Greek and Latin, is generally accomplished by prefixes, or terminations, added to the verb itself; in English, by the addition of auxiliaries.

The English tongue is, in many respects, materially different from the learned languages. It is, therefore, very possible to be mistaken ourselves, and to mislead and perplex others, by an undistinguishing attachment to the principles and arrangement of the Greek and Latin Grammarians. Much of the confusion and perplexity, which we meet with in the writings of some English Grammarians, on the subject of verbs, moods, and conjugations, has arisen from the misapplication of names. We are apt to think, that the old names must always be attached to

the identical forms and things to which they were anciently attached. But if we rectify this mistake, and properly adjust the names to the peculiar forms and nature of the things in our own language, we shall be clear and consistent in our ideas; and, consequently, better able to represent them intelligibly to those whom we wish to inform.

The observations which we have made under this head, and on the subject of the moods in another place, will not apply to the declension and cases of nouns, so as to require us to adopt names and divisions similar to those of the Greek and Latin languages: for we should then have more cases than there are prepositions in connexion with the article and noun: and, after all, it would be a useless, as well as an unwieldy apparatus; since every English preposition points to, and governs, but one case, namely the objective; which is also true with respect to our governing verbs and participles. But the conjugation of an English verb in form, through all its moods and tenses, by means of auxiliaries, so far from being useless or intricate, is a beautiful and regular display of it, and indispensably necessary to the language.

Some grammarians have alleged, that on the same ground that the voices, moods and tenses, are admitted into the English tongue, in the forms for which we have contended, we should also admit the dual number, the paulo post future tense, the middle voice, and all the moods and tenses, which are to be found in Greek and Latin. But this objection, though urged with much reliance on its weight, is not well founded. If the arrangement of the moods, tenses, &c. which we have adopted, is suited to the idiom of our tongue; and the principle, on which they are adopted, is extended as far as use and convenience require; where is the impropriety, in arresting our progress, and fixing our forms at the point of utility? A principle may be warrantably adopted, and carried to a precise convenient extent, without subjecting its supporters to the charge of inconsistency, for not pursuing it beyond the line of use and propriety.

The importance of giving the ingenious student clear and just ideas of the nature of *our* verbs, moods, and tenses, will apologize for the extent of the Author's remarks on these subjects, both here and elsewhere, and for his solicitude to simplify and explain them.—He thinks it has been proved, that the idiom of our tongue demands the arrangement he has given to the English verb; and that, though the learned languages, with respect to voices, moods, and tenses, are, in general, differently constructed from the English tongue, yet, in some respects, they are so similar to it, as to warrant the principle which he has adopted. See the observations at page 84.

SECT. 10. *Of Irregular Verbs.*

IRREGULAR VERBS are those which do not form their imperfect tense, and their perfect participle, by the addition of *ed* to the verb: as,

Present.	Imperfect.	Perfect Part.
I begin,	I began,	begun.
I know,	I knew,	known.

IRREGULAR VERBS ARE OF VARIOUS SORTS.

1. Such as have the present and imperfect tenses, and perfect participle, the same: as,

Present.	Imperfect.	Perfect Part.
Cost,	cost,	cost.
Put,	put,	put.

2. Such as have the imperfect tense, and perfect participle, the same: as,

Present.	Imperfect.	Perfect Part.
Abide,	abode,	abode.
Sell,	sold,	sold.

3. Such as have the imperfect tense, and perfect participle, different: as,

Present.	Imperfect.	Perfect Part.
Arise,	arose,	arisen.
Blow,	blew,	blown.

Many verbs become irregular by contraction; as, "feed, fed; leave, left:" others by the termination *en*; as, "fall, fell, fallen:" others by the termination *ght*; as "buy, bought; teach, taught, &c."

The following is a pretty accurate list of the irregular verbs.

Present.	Imperfect.	Perf. or Pass. Part.
Abide,	abode,	abode.
Am,	was,	been.
Arise,	arose	arisen.
Awake,	awoke, R.	awaked.
Bear, *to bring forth*,	bare,	born.
Bear, *to carry*,	bore,	borne.
Beat,	beat,	beat *or* beaten.
Begin,	began,	begun.
Bend,	bent, R.	bent, R.
Bereave,	bereft, R.	bereft. R.
Beseech,	besought,	besought.
Bid,	bade, bid,	bidden, bid.
Bind,	bound,	bound.
Bite,	bit,	bitten, bit.
Bleed,	bled,	bled.
Blow,	blew,	blown.
Break,	broke,	broken.
Breed,	bred,	bred.
Bring,	brought,	brought.
Build,	built, R.	built.
Burst,	burst,	burst.
Buy,	bought,	bought.
Cast,	cast,	cast.
Catch,	caught, R.	caught, R.
Chide,	chid,	chidden, chid.
Choose,	chose,	chosen.
Cleave, *to stick or adhere*,	clave, R.	cleaved.
Cleave, *to split*,	clove, *or* cleft.	cleft, cloven.

Present.	Imperfect	Perf. or Pass. Part.
Cling,	clung	clung.
Clothe,	clothed,	clad, R.
Come,	came,	come.
Cost,	cost,	cost.
Crow,	crew, R.	crowed.
Creep,	crept,	crept.
Cut,	cut,	cut.
Dare, *to venture*,	durst,	dared.
Care, R. *to challenge*.		
Deal,	dealt, R.	dealt, R.
Dig,	dug, R.	dug, R.
Do,	did,	done.
Draw,	drew,	drawn.
Drive,	drove,	driven.
Drink,	drank,	drunk.
Dwell,	dwelt, R.	dwelt. R.
Eat,	eat, *or* ate,	eaten.
Fall,	fell,	fallen.
Feed,	fed,	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Flee,	fled,	fled.
Fling,	flung,	flung,
Fly,	flew,	flown.
Forget,	forgot,	forgotten, forgot.
Forsake,	forsook,	forsaken.
Freeze,	froze,	frozen.
Get,	got,	got.*
Gild.	gilt, R.	gilt, R.
Gird,	girt, R.	girt, R.
Give,	gave,	given.
Go,	went,	gone.
Grave,	graved,	graven.

* *Gotten* is nearly obsolete. Its compound *forgotten* is still in good use.

Present.	Imperfect.	Perf. or Pass. Part.
Grind,	ground,	ground.
Grow,	grew,	grown.
Have,	had,	had.
Hang,	hung,	hung *or* hanged.
Hear,	heard,	heard.
Hew,	hewed,	hewn, R.
Hide,	hid,	hidden, hid.
Hit,	hit,	hit.
Hold,	held,	held.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Knit,	knit, R.	knit, or knitted.
Know,	knew,	known.
Lade,	laded,	laden.
Lay,	laid,	laid.
Lead,	led,	led.
Leave,	left,	left.
Lend,	lent,	lent.
Let,	let,	let.
Lie, *to lie down*,	lay,	lain.
Load,	loaded,	laden, R.
Lose,	lost,	lost.
Make,	made,	made.
Meet,	met,	met.
Mow,	mowed,	mown.
Pay,	paid,	paid.
Put,	put,	put.
Read,	read,	read.
Rend,	rent,	rent.
Rid,	rid,	rid.
Ride,	rode,	rode, ridden.*
Ring,	rang, rung,	rung.
Rise,	rose,	risen.
Rive,	rived,	riven.
Run,	ran,	run.
Saw,	sawed,	sawn, R.

* *Ridden* is nearly obsolete.

Present.	Imperfect.	Perf. or Pass. Part.
Say,	said,	said.
See,	saw,	seen.
Seek,	sought,	sought.
Sell,	sold,	sold.
Send,	sent,	sent.
Set,	set,	set.
Shake,	shook,	shaken.
Shape,	shaped,	shapen, R.
Shave,	shaved,	shaven, R.
Shear,	sheared,	shorn.
Shed,	shed,	shed.
Shine,	shone, R.	shone, R.
Show,	showed,	shown.
Shoe,	shod,	shod.
Shoot,	shot,	shot.
Shrink,	shrunk,	shrunk.
Shred,	shred,	shred.
Shut,	shut,	shut.
Sing,	sung,	sung.
Sink,	sunk,	sunk.
Sit,	sat,	sat.
Slay,	slew,	slain.
Sleep,	slept,	slept.
Slide,	slid,	slidden.
Sling,	slung,	slung.
Slink,	slunk,	slunk.
Slit,	slit, R.	slit, *or* slitted.
Smite,	smote,	smitten.
Sow,	sowed,	sown, R.
Speak,	spoke,	spoken.
Speed,	sped,	sped.
Spend,	spent,	spent.
Spill,	spilt. R.	spilt, R.
Spin,	spun,	spun.
Spit,	spit, spat,	spit, spitten.*

* *Spitten* is nearly obsolete.

Present.	Imperfect.	Perf. or Pass. Part.
Split,	split,	split.
Spread,	spread,	spread.
Spring,	sprang, sprung,	sprung.
Stand,	stood,	stood.
Steal,	stole,	stolen.
Stick,	stuck,	stuck.
Sting,	stung,	stung.
Stink,	stunk,	stunk.
Stride,	strode, *or* strid,	stridden.
Strike,	struck,	struck *or* stricken.
String,	strung,	strung.
Strive,	strove,	striven.
Strow *or* strew,	strowed *or* strewed,	strown, strowed, strewed.
Swear,	swore,	sworn.
Sweat,	sweat,	sweat.
Swell,	swelled,	swollen, R.
Swim,	swam, swum,	swum.
Swing,	swung,	swung.
Take,	took,	taken.
Teach,	taught,	taught.
Tear,	tore,	torn.
Tell,	told,	told.
Think,	thought,	thought.
Thrive,	throve, R.	thriven.
Throw,	threw,	thrown.
Thrust,	thrust,	thrust.
Tread,	trod,	trodden.
Wax,	waxed,	waxen, R.
Wear,	wore,	worn.
Weave,	wove,	woven.
Weep,	wept,	wept.
Win,	won,	won.
Wind,	wound,	wound.
Work,	wrought, R.	wrought *or* worked.
Wring,	wrung, R.	wrung *or* wringed.
Write,	wrote,	written.

In the preceding list, some of the verbs will be found to be conjugated regularly, as well as irregularly; and those which admit of the regular form are marked with an R. There is a preference to be given to some of these, which custom and judgment must determine. The Compiler has not inserted such as are irregular only in familiar writing or discourse, and which are improperly terminated by *t*, instead of *ed*: as, learnt, spelt, spilt, &c. These should be avoided in every sort of composition. It is, however, proper to observe, that some contractions of *ed* into *t*, are unexceptionable: and others, the only established forms of expression: as, crept, dwelt, gilt, &c.: and lost, felt, slept, &c. These allowable and necessary contractions must therefore be carefully distinguished by the learner, from those that are exceptionable. The words which are obsolete have also been omitted, that the learner might not be induced to mistake them for words in present use. Such are, wreathen, drunken, holpen, molten, gotten, holden, bounden, &c.: and swang, wrang, slank, strawed, gat, brake, tare, ware, &c.

SECT. 11. *Of Defective Verbs; and of the different ways in which verbs are conjugated.*

DEFECTIVE VERBS are those which are used only in some of their moods and tenses.

The principal of them are these.

Present.	Imperfect.	Pref. or Past. Part.
Can,	could,	———
May,	might,	———
Shall,	should,	———
Will,	would,	———
Must,	must,	———
Ought,	ought,	———
———	quoth,	———

That the verbs *must* and *ought* have both a present and past signification, appears from the following sentences;

"I must own that I am to blame;" "He must have been mistaken;" "Speaking things which they ought not;" "These ought ye to have done."

In most languages there are some verbs which are defective with respect to persons. These are denominated *impersonal* verbs. They are used only in the third person, because they refer to a subject peculiarly appropriated to that person; as, "It rains, it snows, it hails, it lightens, it thunders." But as the word *impersonal* implies a total absence of persons, it is improperly applied to those verbs which have a person; and hence it is manifest, that there is no such thing in English, nor indeed, in any language, as a sort of verbs really impersonal.

The whole number of verbs in the English language, regular and irregular, simple and compounded, taken together, is about 4300. The number of irregular verbs, the defective included, is about 177.*

Some Grammarians have thought that the English verbs, as well as those of the Greek, Latin, French, and other languages, might be classed into several conjugations; and that the three different terminations of the participle might be the distinguishing characteristics. They have accordingly proposed three conjugations; namely, the first to consist of verbs, the participles of which end in *ed*, or its contraction *t*; the second, of those ending in *ght*; and the third of those in *en*. But as the verbs of the first conjugation, would so greatly exceed in number those of both the others, as may be seen by the preceding account of them; and as those of the third conjugation are so various in their form, and incapable of being reduced to one plain rule; it seems better in practice, as Dr. Lowth justly observes, to consider the first in *ed* as the only regular form, and the other as deviations from it; after the example of the Saxon and German Grammarians.

* The whole number of words, in the English language, is about thirty-five thousand.

Before we close the account of the verbs, it may afford instruction to the learners, to be informed, more particularly than they have been, that different nations have made use of different contrivances for marking the tenses and moods of their verbs. The Greeks and Latins distinguish them, as well as the cases of their nouns, adjectives, and participles, by varying the termination, or otherwise changing the form, of the word; retaining, however, those radical letters, which prove the inflection to be of the same kindred with its root. The modern tongues, particularly the English, abound in auxiliary words, which vary the meaning of the noun, or the verb, without requiring any considerable varieties of inflection. Thus, *I do love*, *I did love*, *I have loved*, *I had loved*, *I shall love*, have the same import with *amo*, *amabam*, *amavi*, *amaveram*, *amabo*. It is obvious, that a language, like the Greek and Latin, which can thus comprehend in one word the meaning of two or three, must have some advantages over those which cannot. Perhaps, indeed, it may not be more perspicuous; but, in the arrangement of words, and consequently in harmony and energy, as well as in conciseness, it may be much more elegant.

CHAPTER. VII.

Of ADVERBS.

AN Adverb is a part of speech joined to a verb, an adjective, and sometimes to another adverb, to express some quality or circumstance respecting it: as, "He reads *well*;" "A *truly* good man;" "He writes *very correctly*."

Some adverbs are compared, viz. "Soon, sooner, soonest;" "often, oftener, oftenest." And those ending in *ly*, are compared by *more*, and *most*: as, "Wisely, more wisely, most wisely."

Adverbs seem originally to have been contrived to express compendiously in one word, what must otherwise have required two or more: as, "He acted wisely," for he acted with wisdom; "prudently," for with prudence; "He did it here," for, he did it in this place; "exceedingly," for, to a great degree; "often and seldom," for, many and for few times; "very," for in an eminent degree, &c.

There are many words in the English language that are sometimes used as adjectives, and sometimes as adverbs: as, "more men than women were there;" or, "I am more diligent than he." In the former sentence *more* is evidently an adjective, and in the latter, an adverb. There are others that are sometimes used as substantives, and sometimes as adverbs: as, "To-day's lesson is longer than yesterday's;" here *to-day* and *yesterday* are substantives, because they are words that make sense of themselves, and admit besides of a genitive case: but in the phrase, "He came home yesterday, and sets out again to-day," they are adverbs of time; because they answer to the question *when*. The adverb *much* is used as all three: as, "Where much is given, much is required;" "Much money has been expended;" "It is much better to go than to stay." In the first of these sentences, *much* is a substantive; in the second, it is an adjective; and in the third, an adverb. In short, nothing but the sense can determine what they are.

Adverbs, though very numerous, may be reduced to certain classes, the chief of which are those of Number, Order, Place, Time, Quantity, Manner or Quality, Doubt, Affirmation, Negation, Interrogation, and Comparison.

1. Of *number*: as, "Once, twice, thrice," &c.

2. Of *order*: as, "First, secondly, thirdly, fourthly, fifthly, lastly, finally," &c.

3. Of *place*: as, "Here, there, where, elsewhere, anywhere, somewhere, nowhere, herein, whither, hither, thither, upward, downward, forward, backward, whence, hence, thence, whithersoever," &c.

4. Of *time*.

Of *time present:* as, "Now, to-day," &c.

Of *time past:* as, "Already, before, lately, yesterday, heretofore, hitherto, long since, long ago," &c.

Of *time to come:* as, "To-morrow, not yet, hereafter, henceforth, henceforward, by and by, instantly, presently, immediately, straightways," &c.

Of *time indefinite:* as, "Oft, often, oft-times, often-times, sometimes, soon, seldom, daily, weekly, monthly, yearly, always, when, then, ever, never, again," &c.

5. Of *quantity:* as, "Much, little, sufficiently, how much, how great, enough, abundantly," &c.

6. Of *manner* or *quality:* as, "Wisely, foolishly, justly, unjustly, quickly, slowly," &c. Adverbs of quality are the most numerous kind; and they are generally formed by adding the termination *ly* to an adjective or participle, or changing *le* into *ly:* as, "Bad, badly; cheerful, cheerfully; able, ably; admirable, admirably."

7. Of *doubt:* as, Perhaps, peradventure, possibly, perchance."

8. Of *affirmation:* as, "Verily, truly, undoubtedly, doubtless, certainly, yea, yes, surely, indeed, really," &c.

9. Of *negation:* as, "Nay, no, not, by no means, not at all, in no wise," &c.

10. Of *interrogation:* as, "How, why, wherefore, whether," &c.

11. Of *comparison:* as, "More, most, better, best, worse, worst, less, least, very, almost, little, alike," &c.

Besides the adverbs already mentioned, there are many which are formed by a combination of several of the prepositions, with the adverbs of place *here*, *there*, and *where:* as, "Hereof, thereof, whereof; hereto, thereto, whereto; hereby, thereby, whereby; herewith, therewith, wherewith; herein, therein, wherein; therefore, (i. e. there-for,) wherefore, (i. e. where-for,) hereupon or hereon, thereupon, or thereon, whereupon or whereon," &c. Except *therefore*, these are seldom used.

In some instances the preposition suffers no change, but becomes an adverb by nothing more than its application: as when we say, "he rides *about*;" "he was *near* falling;" "but do not *after* lay the blame on me."

There are also some adverbs, which are composed of nouns and the article *a*: as, "Aside, athirst, afoot, ahead, asleep, aboard, ashore, abed, aground, afloat," &c.

The words *when* and *where*, and all others of the same nature, such as, *whence*, *whither*, *whenever*, *wherever*, &c. may be properly called *adverbial conjunctions*, because they participate the nature both of adverbs and conjunctions: of conjunctions, as they conjoin sentences; of adverbs, as they denote the attributes either of *time*, or of *place*.

It may be particularly observed with respect to the word *therefore*, that it is an adverb, when, without joining sentences, it only gives the sense of, *for that reason*. When it gives that sense, and also connects, it is a conjunction: as, "He is good, *therefore* he is happy." The same observation may be extended to the words *consequently*, *accordingly*, and the like. When these are subjoined to *and*, or joined to *if*, *since*, &c. they are adverbs, the connexion being made without their help: when they appear single, and unsupported by any other connective, they may be called conjunctions.

The inquisitive scholar may naturally ask, what necessity there is for *adverbs of time*, when verbs are provided with *tenses*, to show that circumstance. The answer is, though tenses may be sufficient to denote the greater distinctions of time, yet, to denote them all by the tenses would be a perplexity without end. What a variety of forms must be given to the verb, to denote *yesterday*, *to-day*, *to-morrow*, *formerly*, *lately*, *just now*, *now*, *immediately*, *presently*, *soon*, *hereafter*, &c. It was this consideration that made the adverbs of time necessary, over and above the tenses.

CHAPTER VIII.

Of PREPOSITIONS.

PREPOSITIONS serve to connect words with one another, and to show the relation between them. They are, for the most part, put before nouns and pronouns: as, "He went *from* London *to* York;" "She is *above* disguise;" "They are instructed *by* him."

The following is a list of the principal prepositions:

Of	into	above	at	off
to	within	below	near	on *or* upon
for	without	between	up	among
by	over	beneath	down	after
with	under	from	before	about
in	through	beyond	behind	against

Verbs are often compounded of a verb and a preposition; as, to uphold, to invest, to overlook; and this composition sometimes gives a new sense to the verb; as, to understand, to withdraw, to forgive. But in English, the preposition is more frequently placed after the verb, and separately from it, like an adverb, in which situation it is not less apt to affect the sense of it, and to give it a new meaning; and may still be considered as belonging to the verb, and as a part of it. As, *to cast*, is to throw; but *to cast up*, or to compute, *an account*, is quite a different thing: thus, to fall on, to bear out, to give over; &c. So that the meaning of the verb, and the propriety of the phrase, depend on the preposition subjoined.

In the composition of many words, there are certain syllables employed, which Grammarians have called inseparable prepositions: as *be*, *con*, *mis*, &c. in bedeck, conjoin, mistake: but as they are not words of any kind, they cannot properly be called a species of preposition.

One great use of prepositions, in English, is, to express those relations, which, in some languages, are chiefly marked by cases, or the different endings of nouns. See page 53. The necessity and use of them will appear from the following examples. If we say, "he writes a pen," "they ran the river," "the tower fell the Greeks," "Lambeth is Westminster-abbey," there is observable, in each of these expressions, either a total want of connexion, or such a connexion as produces falsehood or nonsense: and it is evident, that, before they can be turned into sense, the vacancy must be filled up by some connecting word: as thus, "He writes *with* a pen;" "they ran *towards* the river;" "the tower fell *upon* the Greeks;" "Lambeth is *over against* Westminster-abbey." We see by these instances, how prepositions may be necessary to connect those words, which in their signification are not naturally connected.

Prepositions, in their original and literal acceptation, seem to have denoted relations of place; but they are now used *figuratively* to express other relations. For example, as they who are *above* have in several respects the advantage of such as are *below*, prepositions expressing high and low places are used for superiority and inferiority in general: as, "He is *above* disguise;" "we serve *under* a good master;" "he rules *over* a willing people;" "we should do nothing *beneath* our character."

The importance of the prepositions will be further perceived by the explanation of a few of them.

Of denotes possession or belonging, an effect or consequence, and other relations connected with these: as, "The house *of* my friend;" that is, "the house belonging to my friend;" "He died *of* a fever;" that is, "in consequence of a fever."

To, or *unto*, is opposed to *from*; as, "He rode from Salisbury *to* Winchester."

For indicates the cause or motive of any action or circumstance, &c.: as, "He loves her *for* (that is, on account of) her amiable qualities."

By is generally used with reference to the cause, agent, means, &c.; as "He was killed *by* a fall;" that is, "a fall was the cause of his being killed;" "This house was built *by* him;" that is, "he was the builder of it."

With denotes the act of accompanying, uniting, &c.: as, "We will go *with* you;" "They are on good terms *with* each other."——*With* also alludes to the instrument or means; as, "He was cut *with* a knife.

In relates to time, place, the state or manner of being or acting, &c.: as, "He was born *in* (that is, during) the year 1720;" "He dwells *in* the city;" "She lives *in* affluence."

Into is used after verbs that imply motion of any kind: as, "He retired *into* the country;" "Copper is converted *into* brass."

Within, relates to something comprehended in any place or time: as, "They are *within* the house;" "He began and finished his work *within* the limited time."

The signification of *without* is opposite to that of *within*, as, "She stands *without* the gate:" But it is more frequently opposed to *with*; as, "You may go *without* me."

The import and force of the remaining prepositions will be readily understood, without a particular detail of them. We shall, therefore, conclude this head with observing, that there is a peculiar propriety in distinguishing the use of the prepositions *by* and *with*; which is observable in sentences like the following: "He walks *with* a staff *by* moonlight;" "He was taken *by* stratagem, and killed *with* a sword." Put the one preposition for the other, and say, "he walks *by* a staff *with* moonlight;" "he was taken *with* stratagem, and killed *by* a sword;" and it will appear, that they differ in signification more than one, at first view, would be apt to imagine.

Some of the prepositions have the appearance and effect of conjunctions; as, "*After* their prisons were thrown open," &c. "*Before* I die;" "They made haste to be prepared *against* their friends arrived:" but if the noun

time, which is understood, be added, they will lose their conjunctive form: as, "After [the time when] their prisons," &c.

The prepositions *after*, *before*, *above*, *beneath*, and several others, sometimes appear to be adverbs, and may be so considered: as, "They had their reward soon *after*;" "He died not long *before*;" "He dwells *above*:" but if the nouns *time* and *place* be added, they will lose their adverbial form: as, "He died not long *before that time*," &c.

CHAPTER IX.

Of CONJUNCTIONS.

A CONJUNCTION is a part of speech that is chiefly used to connect sentences; so as, out of two, to make one sentence. It sometimes connects only words.

Conjunctions are principally divided into two sorts, the COPULATIVE and the DISJUNCTIVE.

The Conjunction Copulative serves to connect or to continue a sentence, by expressing an addition, a supposition, a cause, &c.: as, "He *and* his brother reside in London;" "I will go *if* he will accompany me;" "You are happy, *because* you are good."

The Conjunction Disjunctive serves, not only to connect and continue the sentence, but also to express opposition of meaning in different degrees: as, "*Though* he was frequently reproved, *yet* he did not reform; "They came with her, *but* went away without her."

The following is a list of the principal Conjunctions.

The *Copulative*. And, if, that, both, then, since, for, because, therefore, wherefore.

The *Disjunctive*. But, or, nor, as, than, lest, though, unless, either, neither, yet, notwithstanding.

The same word is occasionally used both as a conjunction and as an adverb; and sometimes as a preposition. "I rest *then* upon this argument;" *then* is here a conjunction: in the following phrase, it is an adverb: "He arrived *then* and not before." "I submitted; *for* it was vain to resist;" in this sentence, *for* is a conjunction; in the next, it is a preposition: "He contended *for* victory only." In the first of the following sentences, *since* is a conjunction: in the second, it is a preposition; and in the third, an adverb: "*Since* we must part, let us do it peaceably:" "I have not seen him *since* that time:" "Our friendship commenced long *since*."

Relative pronouns, as well as conjunctions, serve to connect sentences: as, "Blessed is the man *who* feareth the Lord, *and* keepeth his commandments."

A relative pronoun possesses the force both of a pronoun and a connective. Nay, the union by relatives is rather closer, than that by mere conjunctions. The latter may form two or more sentences into one: but by the former, several sentences may incorporate in one and the same *clause* of a sentence. Thus, "thou seest a man, *and* he is called Peter," is a sentence consisting of two distinct clauses, united by the copulative *and*: but "the man *whom* thou seest is called Peter," is a sentence of one clause, and not less comprehensive than the other.

Conjunctions very often unite sentences, when they appear to unite only words; as in the following instances: "Duty *and* interest forbid vicious indulgences;" "Wisdom *or* folly governs us." Each of these forms of expression contains two sentences, namely; "Duty forbids vicious indulgences; interest forbids vicious indulgences;" "Wisdom governs us, or folly governs us."

Though the conjunction is commonly used to connect sentences together, yet on some occasions, it merely connects words, not sentences: as, "The king *and* queen are an amiable pair;" where the affirmation cannot refer to each; it being absurd to say, that the *king* or the *queen only*

is an amiable pair. So in the instances, "two *and* two are four;" "the fifth *and* sixth volumes will complete the set of books." Prepositions also, as before observed, connect words; but they do it to show the relation which the connected words have to each other: conjunctions, when they unite words only, are designed to show the relations, which these words, so united, have to other parts of the sentence.

As there are many conjunctions and connective phrases appropriated to the coupling of sentences, that are never employed in joining the members of a sentence; so there are several conjunctions appropriated to the latter use, which are never employed in the former: and some that are equally adapted to both those purposes: as, *again, further, besides*, &c. of the first kind; *than, lest, unless, that, so that*, &c. of the second; and *but, and, for, therefore*, &c. of the last.

We shall close this chapter with a few observations on the peculiar use and advantage of the conjunctions; a subject which will, doubtless, give pleasure to the ingenious student, and expand his views of the importance of his grammatical studies.

"Relatives are not so useful in language, as conjunctions. The former make speech more concise: the latter make it more explicit. Relatives comprehend the meaning of a pronoun and conjunction *copulative*: conjunctions, while they *couple* sentences, may also express opposition, inference, and many other relations and dependences.

Till men began to think in a train, and to carry their reasonings to a considerable length, it is not probable that they would make much use of conjunctions, or of any other connectives. Ignorant people, and children, generally speak in short and separate sentences. The same thing is true of barbarous nations: and hence uncultivated languages are not well supplied with connecting particles. The Greeks were the greatest reasoners that ever appeared in the world; and their language, accordingly, abounds more than any other in connectives.

Conjunctions are not equally necessary in all sorts of writing. In poetry, where great conciseness of phrase is required, and every appearance of formality avoided, many of them would have a bad effect. In passionate language too, it may be proper to omit them: because it is the nature of violent passion, to speak rather in disjointed sentences, than in the way of inference and argument. Books of aphorisms, like the Proverbs of Solomon, have few connectives; because they instruct, not by reasoning, but in detached observations. And narrative will sometimes appear very graceful, when the circumstances are plainly told, with scarcely any other conjunction than the simple copulative *and:* which is frequently the case in the historical parts of Scripture.—When narration is full of images or events, the omission of connectives may, by crowding the principal words upon one another, give a sort of picture of hurry and tumult, and so heighten the vivacity of description. But when facts are to be traced down through their consequences, or upwards to their causes; when the complicated designs of mankind are to be laid open, or conjectures offered concerning them; when the historian argues either for the elucidation of truth, or in order to state the pleas and principles of contending parties; there will be occasion for every species of connective, as much as in philosophy itself. In fact, it is in argument, investigation, and science, that this part of speech is peculiarly and indispensably necessary."

CHAPTER X.

Of INTERJECTIONS.

INTERJECTIONS are words thrown in between the parts of a sentence, to express the passions or emotions of the speaker: as, "Oh! I have alienated my friend; alas! I fear for life:" "O virtue! how amiable thou art!"

The English interjections, as well as those of other languages, are comprised within a small compass. They are of different sorts, according to the different passions which they serve to express. Those which intimate earnestness or grief, are, *O ! oh ! ah ! alas !* Such as are expressive of contempt, are, *fiish ! tush !* of wonder, *heigh ! really ! strange !* of calling, *hem ! ho ! soho !* of aversion or disgust, *foh ! fie ! away !* of a call of the attention, *lo ! behold ! hark !* of requesting silence, *hush ! hist !* of salutation, *welcome ! hail ! all hail !* Besides these, several others, frequent in the mouths of the multitude, might be enumerated ; but, in a grammar of a cultivated tongue, it is unnecessary to expatiate on such expressions of passion, as are scarcely worthy of being ranked among the branches of artificial language.

CHAPTER XI.

Of DERIVATION.

SECT. 1. *Of the various ways in which words are derived from one another.*

HAVING treated of the different sorts of words, and their various modifications, which is the first part of Etymology, it is now proper to explain the methods by which one word is derived from another.

Words are derived from one another in various ways, *viz.*

1. Substantives are derived from verbs.
2. Verbs are derived from substantives, adjectives, and sometimes from adverbs.
3. Adjectives are derived from substantives.
4. Substantives are derived from adjectives.
5. Adverbs are derived from adjectives.

1. Substantives are derived from verbs : as, from "to love," comes "lover ;" from "to visit, visiter ;" from "to survive, surviver ;" &c.

In the following instances, and in many others, it is difficult to determine whether the verb was deduced

from the noun, or the noun from the verb, *viz.*. "Love, to love; hate, to hate; fear, to fear; sleep, to sleep; walk, to walk; ride, to ride; act, to act;" &c.

2. Verbs are derived from substantives, adjectives, and sometimes from adverbs: as, from the substantive, *salt*, comes "to salt;" from the adjective *warm*, "to warm;" and from the adverb *forward*, "to forward." Sometimes they are formed by lengthening the vowel, or softening the consonant; as, from "grass, to graze:" sometimes by adding *en*; especially to adjectives: as, from "length, to lengthen; short, to shorten."

3. Adjectives are derived from substantives, in the following manner: Adjectives denoting plenty are derived from substantives by adding *y*: as, from "Health, healthy; wealth, wealthy; might, mighty," &c.

Adjectives denoting the matter out of which any thing is made, are derived from substantives by adding *en*: as, from "Oak, oaken; wood, wooden; wool, woollen," &c.

Adjectives denoting abundance are derived from substantives, by adding *ful*: as, from "joy, joyful; sin, sinful; fruit, fruitful," &c.

Adjectives denoting plenty, but with some kind of diminution, are derived from substantives, by adding *some*: as, from "Light, lightsome; trouble, troublesome; toil, toilsome," &c.

Adjectives denoting want are derived from substantives, by adding *less*: as from "Worth, worthless;" from "care, careless; joy, joyless," &c.

Adjectives denoting likeness are derived from substantives, by adding *ly*: as, from "Man, manly; earth, earthly; court, courtly," &c.

Some adjectives are derived from other adjectives, or from substantives, by adding *ish* to them: which termination, when added to adjectives, imports diminution, or lessening the quality: as, "White, whitish;" i. e. somewhat white. When added to substantives, it signifies simi-

litude or tendency to a character: as, "Child, childish; thief, thievish."

Some adjectives are formed from substantives or verbs, by adding the termination *able*; and those adjectives signify capacity: as, "Answer, answerable; to change, changeable."

4. Substantives are derived from adjectives, sometimes by adding the termination *ness*: as, "White, whiteness; swift, swiftness:" sometimes by adding *th* or *t*, and making a small change in some of the letters: as, "Long, length; high, height."

5. Adverbs of quality are derived from adjectives, by adding *ly*, or changing *le* into *ly*; and denote the same quality as the adjectives from which they are derived: as, from "base," comes "basely;" from "slow, slowly;" from "able, ably."

There are so many other ways of deriving words from one another, that it would be extremely difficult, and nearly impossible to enumerate them The primitive words of any language are very few; the derivatives form much the greater number. A few more instances only can be given here.

Some substantives are derived from other substantives, by adding the terminations *hood* or *head*, *ship*, *ery*, *wick*, *rick*, *dom*, *ian*, *ment*, and *age*.

Substantives ending in *hood* or *head*, are such as signify character or qualities; as, "Manhood, knighthood, falsehood," &c.

Substantives ending in *ship*, are those that signify office, employment, state, or condition: as, "Lordship, stewardship, partnership," &c. Some substantives in *ship*, are derived from adjectives: as, "Hard hardship," &c.

Substantives which end in *ery*, signify action or habit: as, "Slavery, foolery, prudery," &c. Some substantives of this sort come from adjectives; as, "Brave, bravery," &c.

Substantives ending in *wick*, *rick*, and *dom*, denote do-

minion, jurisdiction, or condition: as, "Bailiwick, bishoprick, kingdom, dukedom, freedom," &c.

Substantives which end in *ian*, are those that signify profession; as, "Physician, musician," &c. Those that end in *ment* and *age*, come from the French, and generally signify the act or habit; as, "Commandment, usage."

Some substantives ending in *ard*, are derived from verbs or adjectives, and denote character or habit: as, "Drunk, drunkard; dote, dotard."

Some substantives have the form of diminutives; but these are not many. They are formed by adding the terminations *kin*, *ling*, *ing*, *ock*, *el*, and the like, as, "Lamb, lambkin; goose, gosling; duck, duckling; hill, hillock; cock, cockerel," &c.

That part of derivation which consists in tracing English words to the Saxon, Greek, Latin, French, and other languages, must be omitted, as the English scholar is not supposed to be acquainted with these languages. The best English dictionaries will, however, furnish some information on this head, to those who are desirous of obtaining it. The learned Horne Tooke, in his "Diversions of Purley," has given an ingenious account of the derivation and meaning of many of the adverbs, conjunctions, and prepositions.

It is highly probable that the system of this acute grammarian, is founded in truth; and that adverbs, prepositions, and conjunctions, are curruptions or abbreviations of other parts of speech. But as many of them are derived from obsolete words in our own language, or from words in kindred languages, the radical meaning of which is, therefore, either obscure, or generally unknown; as the system of this very able etymologist is not fully admitted and established; and as, by long prescription, whatever may have been their origin, the words in question appear to have acquired a title to the rank of distinct species; it seems proper to consider them, as such, in an elementary treatise of grammar: especially as this plan coincides with

that, by which other languages must be taught; and will render the study of them less intricate. It is of small moment, by what names and classification we distinguish these words, provided their meaning and use are well understood. A philosophical consideration of the subject, may, with great propriety, be entered upon by the grammatical student, when his knowledge and judgment become more improved.

SECT. 2. *A sketch of the steps by which the English Language has risen to its present state of refinement.*

BEFORE we conclude the subject of derivation, it will probably be gratifying to the curious scholar, to be informed of some particulars respecting the origin of the English language, and the various nations to which it is indebted for the copiousness, elegance, and refinement, which it has now attained.

"When the ancient Britons were so harassed and oppressed by the invasions of their northern neighbours, the Scots, and Picts, that their situation was truly miserable, they sent an embassy (about the middle of the fifth century) to the Saxons, a warlike people inhabiting the north of Germany, with solicitations for speedy relief. The Saxons accordingly came over to Britain, and were successful in repelling the incursions of the Scots and Picts; but seeing the weak and defenceless state of the Britons, they resolved to take advantage of it; and at length established themselves in the greater part of South-Britain, after having dispossessed the original inhabitants.

"From these barbarians, who founded several petty kingdoms in this island, and introduced their own laws, language, and manners, is derived the groundwork of the English language; which, even in its present state of cultivation, and notwithstanding the successive augmentations and improvements which it has received through various channels, displays very conspicuous traces of its Saxon original.

"The Saxons did not long remain in quiet possession of the kingdom; for before the middle of the ninth century, the Danes, a hardy and adventrous nation, who had long infested the northern seas with their piracies, began to ravage the English coasts. Their first attempts were, in general, attended with such success, that they were encouraged to a renewal of their ravages; till, at length, in the beginning of the eleventh century, they made themselves masters of the greater part of England.

"Though the period during which these invaders occupied the Enlish throne, was very short, not greatly exceeding half a century, it is highly probable that some change was introduced by them into the language spoken by those whom they had subdued: but this change cannot be supposed to have been very considerable, as the Danish and Saxon languages arose from one common source, the Gothic being the parent of both.

"The next conquerors of this kingdom, after the Danes, were the Normans, who, in the year 1066, introduced their leader William to the possession of the English throne. This prince, soon after his accession, endeavoured to bring his own language (the Norman French) into use among his new subjects; but his efforts were not very successful, as the Saxons entertained a great antipathy to these haughty foreigners. In process of time, however, many Norman words and phrases were incorporated into the Saxon language: but its general form and construction still remained the same.

"From the Conquest to the Reformation, the language continued to receive occasional accessions of foreign words, till it acquired such a degree of copiousness and strength, as to render it susceptible of that polish, which it has received from writers of taste and genius, in the last and present centuries. During this period the learned have enriched it with many significant expressions, drawn from the treasures of Greek and Roman literature; the ingenious and the fashionable have imported occasional supplies

of French, Spanish, Italian, and German words, gleaned during their foreign excursions ; and the connexions which we maintain, through the medium of government and commerce, with many remote nations, have made some additions to our native vocabulary.

" In this manner did the ancient language of the Anglo-Saxons proceed, through the various stages of innovation, and the several gradations of refinement, to the formation of the present English tongue."*

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* Coote's Elements of Eglish Grammar.

PART III.

SYNTAX.

THE third part of grammar is SYNTAX, which shows the agreement and right disposition of words in a sentence.

A sentence is an assemblage of words, expressed in proper form, ranged in proper order, and concurring to make a complete sense.

Sentences are of two kinds, simple and compound.

A simple sentence has in it but one subject, and one finite* verb; as, "Life is short."

A compound sentence contains two or more simple sentences, joined together by one or more connective words: as, "Life is short, and art is long."

As sentences themselves are divided into simple and compound, so the members of sentences may be divided likewise into simple and compound members: for whole sentences, whether simple or compounded, may become members of other sentences, by means of some additional connexion; as in the following example: "The ox knoweth his owner, and the ass his master's crib; but Israel doth not know, my people do not consider." This sentence consists of two compounded members, each of which is subdivided into two simple members, which are properly called clauses.

There are three sorts of simple sentences; the *explicative*, or explaining; the *interrogative*, or asking; the *imperative*, or commanding.

An explicative sentence is when a thing is said to be or not to be, to do or not to do, to suffer or not to suffer, in a

* *Finite* verbs are those to which number and person appertain. Verbs in the *infinitive* mood have no respect to number or person.

direct manner: as, "I am; thou writest; Thomas is loved." If the sentence be negative, the adverb *not* is placed after the auxiliary, or after the verb itself when it has no auxiliary: as, "I did not touch him;" or, "I touched him not."

In an interrogative sentence, or when a question is asked, the nominative case follows the principal verb or the auxiliary: as, "Was it he?" "Did Alexander conquer the Persians?"

In an imperative sentence, when a thing is commanded to be, to do, to suffer, or not, the nominative case likewise follows the verb or the auxiliary: as, "Go, thou traitor!" "Do thou go:" "Haste ye away:" unless the verb *let* be used; as, "Let us be gone."

A phrase is two or more words rightly put together, making sometimes part of a sentence, and sometimes a whole sentence.

The principal parts of a simple sentence are, the subject, the attribute and the object.

The subject is the thing chiefly spoken of; the attribute is the thing or action affirmed or denied of it; and the object is the thing affected by such action.

The nominative denotes the subject, and usually goes before the verb or attribute; and the word or phrase, denoting the object, follows the verb; as, "A wise man governs his passions." Here, a *wise man* is the subject; *governs*, the attribute, or thing affirmed; and *his passions*, the object.

Syntax principally consists of two parts, *Concord* and *Government*.

Concord is the agreement which one word has with another, in gender, number, case, or person.

Government is that power which one part of speech has over another, in directing its mood, tense, or case.

To produce the agreement and right disposition of words in a sentence, many rules are necessary. The following, with the annexed observations, comprise the chief of them.

RULE I.

A verb must agree with its nominative case, in number and person: as, "I learn;" "Thou art improved," "The birds sing."

The following are a few examples of the violation of this rule. "What signifies good opinions, when our practice is bad?" "what *signify*." "The Normans, under which general term is comprehended the Danes, Norwegians, and Swedes, were accustomed to slaughter and rapine;" "*are* comprehended." "If thou would be easy and happy in thy family, be careful to observe discipline:" "if thou *wouldst*." "Gold, whence came thou? whither goes thou? when will thou come again?" "*camest, goest, wilt*." "But thou, false promiser, never shall obtain thy purpose:" it ought to be "*shalt*." "And wheresoe'er thou turns thy view;" "*turnest*." "There's two or three of us have seen the work:" "there *are*." "Great pains has been taken;" "*have* been." "I have considered what have been said on both sides in this controversy;" "what *has* been said." "One would think there was more sophists than one;" "there *were* more." "The number of the names together were about one hundred and twenty;" "*was* about."

* 1. The infinitive mood, or part of a sentence, is sometimes put as the nominative case to the verb: as, "To see the sun *is* pleasant;" "To be good *is* to be happy;" "A desire to excel others in learning and virtue *is* commendable;" "That warm climates should accelerate the growth of the human body, and shorten its duration, *is* very rea-

* The chief practical notes under each Rule, are regularly numbered, in order to make them correspond to the examples in the volume of Exercises.

sonable to believe;" "To be temperate in eating and drinking, to use exercise in the open air, and to preserve the mind free from tumultuous emotions, *are* the best preservatives of health."

2. Every verb, except in the infinitive mood, or the participle, ought to have a nominative case, either expressed or implied: as, "Awake; arise;" that is, "Awake ye; arise ye."

We shall here add some examples of inaccuracy, in the use of the verb without its nominative case. "As it hath pleased him of his goodness to give you safe deliverance, and hath preserved you in the great danger," &c. The verb "*hath preserved*," has here no nominative case, for it cannot be properly supplied by the preceding word, "*him*," which is in the objective case. It ought to be, "and as *he hath preserved* you;" or rather, "and *to preserve* you." "If the calm in which he was born, and lasted so long, had continued;" "and *which* lasted," &c. "These we have extracted fron an historian of undoubted credit, and are the same that were practised," &c.; "and *they are* the same." "A man whose inclinations led him to be corrupt, and had great abilities to manage the business; "and *who* had," &c. "A cloud gathering in the north; which we have helped to raise, and may quickly break in a storm upon our heads;" "and *which* may quickly."

3. Every nominative case, except the case absolute, and when an address is made to a person, should belong to some verb, either expressed or implied: as, "Who wrote this book?" "James;" that is, "James wrote it." "To whom thus Adam," that is, "spoke."

One or two instances of the improper use of the nominative case, without any verb, expressed or implied, to answer it, may be sufficient to illustrate the usefulness of the preceding observation.

"*Which rule*, if it had been observed, a neighbouring prince would have wanted a great deal of that incense

which hath been offered up to him." The pronoun *it* is here the nominative case to the verb "observed;" and *which rule*, is left by itself, a nominative case without any verb following it. This form of expression, though improper, is very common. It ought to be, "*If this rule* had been observed," &c. "*Man*, though he has great variety of thoughts, and such from which others as well as himself might receive profit and delight, yet they are all within his own breast." In this sentence, the nominative *man* stands alone and unconnected with any verb, either expressed or implied. It should be, "*Though man* has great variety," &c.

4. When a verb comes between two nouns, either of which may be understood as the subject of the affirmation, it may agree with either of them; but some regard must be had to that which is more naturally the subject of it, as also to that which stands next to the verb: as, "His meat *was* locusts and wild honey;" "A great cause of the low state of industry *were* the restraints put upon it;" "The wages of sin *is* death."

5. When the nominative case has no personal tense of a verb, but is put before a participle, independently on the rest of the sentence, it is called the case absolute: as, "Shame being lost, all virtue is lost;" "That having been discussed long ago, there is no occasion to resume it."

As in the use of the case absolute, the case is, in English, always the nominative, the following example is erroneous, in making it the objective. "Solomon was of this mind; and I have no doubt he made as wise and true proverbs, as any body has done since; *him* only excepted, who was a much greater and wiser man than Solomon." It should be, "*he* only excepted."

The nominative case is commonly placed before the verb; but sometimes it is put after the verb, if it is a simple tense; and between the auxiliary, and the verb or participle, if a compound tense: as,

1st. When a question is asked, a command given, or a wish expressed: as, "Confidest thou in me?" "Read thou;" "Mayst thou be happy!" "Long live the King!"

2d. When a supposition is made without the conjunction *if*: as, "Were it not for this;" "Had I been there."

3d. When a verb neuter is used: as, "On a sudden appeared the king."

4th. When the verb is preceded by the adverbs, *here*, *there*, *then*, *thence*, *hence*, *thus*, &c.: as, "Here am I;" "There was he slain;" "Then cometh the end;" "Thence ariseth his grief;" "Hence proceeds his anger;" "Thus was the affair settled."

5th. When a sentence depends on *neither* or *nor*, so as to be coupled with another sentence: as, "Ye shall not eat of it, neither shall ye touch it, lest ye die."

The phrases, *as follows*, *as appears*, form what are called impersonal verbs; and should therefore be confined to the singular number: as, "The arguments advanced were nearly *as follows*;" "The positions were *as appears* incontrovertible:" that is, "as it follows," "as it appears." If we give the sentence a different turn, and instead of *as*, say *such as*, the verb is no longer termed impersonal; but properly agrees with its nominative, in the plural number: as, "The arguments advanced were nearly *such as follow*;" "The positions were *such as appear* incontrovertible."*

They who are inclined to favour the opinion of Horne Tooke, "That *as*, however and whenever used in English,

* In our ideas on this subject, we are supported by general usage, and by the authority of an eminent critic on language and composition. "When a verb is used impersonally," says Dr. Campbell in his Philosophy of Rhetoric, "it ought undoubtedly to be in the singular number, whether the neuter pronoun be expressed or understood. For this reason, analogy and usage favour this mode of expression: "The conditions of the agreement were *as follows*;" and not, *as follow*. A few late writers have inconsiderately adopted this last form, through a mistake of the construction. For the same reason, we ought to say, "I shall consider his censures so far only *as concerns* my friend's conduct;" and not "so far *as concern*."

means the same as *it*, or *that*, or *which* ;" and who are not satisfied whether the verbs, in the sentences first mentioned, should be in the singular or plural number, may vary the form of expression. Thus, the sense of the preceding sentences may be conveyed in the following terms. " The arguments advanced were nearly of the following nature ;" " The following are nearly the arguments which were advanced ;" " The arguments advanced were nearly those which follow :" " It appears that the positions were incontrovertible ;" " That the positions were incontrovertible is apparent ;" " The positions were apparently incontrovertible."

RULE II.

Two or more nouns, &c. in the singular number, joined together by one or more copulative conjunctions, expressed or understood, must have verbs, nouns, and pronouns, agreeing with them in the plural number: as, " Socrates and Plato *were* wise ; *they* were the most eminent philosophers of Greece ;" " The sun that rolls over our heads, the food that we receive, the rest that we enjoy, daily *admonish* us of a superior and superintending Power."

This rule is often violated ; some instances of which are annexed. " And so was also James and John the sons of Zebedee, who were partners with Simon ;" " and so *were* also." " All joy, tranquillity, and peace, even for ever and ever, doth dwell ;" " *dwell* for ever." " By whose power all good and evil is distributed ;" " *are* distributed." " Their love, and their hatred, and their envy, is now perished ;" " *are* perished." " The thoughtless and intemperate enjoyment of pleasure, the criminal abuse of it, and the forgetfulness of our being accountable creatures, obliterates every serious thought of the proper business of

life, and effaces the sense of religion and of God;" It ought to be, "*obliterate*," and "*efface*."

1. When the nouns are nearly related, or scarcely distinguishable in sense, and sometimes even when they are very different, some authors have thought it allowable to put the verbs, nouns, and pronouns, in the singular number: as, "Tranquillity and peace dwells there;" "Ignorance and negligence has produced the effect;" "The discomfiture and slaughter was very great." But it is evidently contrary to the first principles of grammar, to consider two distinct ideas as one, however nice may be their shades of difference: and if there be no difference one of them must be superfluous, and ought to be rejected.

To suppport the above construction, it is said, that the verb may be understood as applied to each of the preceding terms; as in the following example. "Sand, and salt, and a mass of iron, *is* easier to bear than a man without understanding." But besides the confusion, and the latitude of application which such a construction would introduce, it appears to be more proper and analogical, in cases where the verb is intended to be applied to any one of the terms, to make use of the disjunctive conjunction, which grammatically refers the verb to one or other of the preceding terms in a separate view. To preserve the distinctive uses of the copulative and disjunctive conjunctions, would render the rules precise, consistent, and intelligible. Dr. Blair very justly observes, that "two or more substantives, joined by a copulative, must *always* require the verb or pronoun to which they refer, to be placed in the plural number."

2. In many complex sentences, it is difficult for learners to determine, whether one or more of the clauses are to be considered as the nominative case; and consequently, whether the verb should be in the singular or the plural number. We shall, therefore, set down a number of varied examples of this nature, which may serve as some govern-

ment to the scholar, with respect to sentences of a similar construction. "Prosperity, with humility, *renders* its possessor truly amiable." "The ship with all her furniture, *was* destroyed." "Not only his estate, his reputation too *has* suffered by his misconduct." "The general also, in conjunction with the officers, *has* applied for redress." "He cannot be justified; for it is true, that the prince, as well as the people, *was* blameworthy." "The king, with his life-guard, *has* just passed through the village." "In the mutual influence of body and soul, there *is* a wisdom, a wonderful art, which we cannot fathom." "Virtue, honour, nay, even self-interest, *conspire* to recommend the measure." "Patriotism, morality, every public and private consideration, *demand* our submission to just and lawful government." "Nothing *delights* me so much as the works of nature."

In support of such forms of expression as the following, we see the authority of Hume, Priestley, and other writers; and we annex them for the reader's consideration. "A long course of time, with a variety of accidents and circumstances, *are* requisite to produce those revolutions." "The king, with the lord's and commons, *form* an excellent frame of government." "The side A, with the sides B and C, *compose* the triangle." "The fire communicated itself to the bed, which, with the furniture of the room, and a valuable library, *were* all entirely consumed." It is, however, proper to observe, that these modes of expression do not appear to be warranted by the just principles of construction. The words, "A long course of time," "The king," "The side A," and "which," are the true nominatives to the respective verbs. In the last example, the word *all* should be expunged. As the preposition *with* governs the *objective* case of a pronoun, in English; and, if translated into Latin, would govern the *ablative* case, it is manifest, from analogy, that the clauses following *with*, in the preceding sentences, cannot form any part of the *nominative* case. The following sentence appears to be

unexceptionable; and may serve to explain the others. "The lords and commons are essential branches of the British constitution: the king, with them, *forms* an excellent frame of government."

3. If the singular nouns and pronouns, which are joined together by a copulative conjunction, be of several persons, in making the plural pronoun agree with them in person, the second person takes place of the third, and the first of both: as, "James, and thou, and I, *are* attached to *our* country." "Thou and he shared it between *you*."

RULE III.

The conjunction disjunctive has an effect contrary to that of the conjunction copulative; for as the verb, noun, or pronoun, is referred to the preceding terms taken separately, it must be in the singular number: as, "Ignorance or negligence *has* caused this mistake;" "John, James, or Joseph, *intends* to accompany me;" "There *is*, in many minds, neither knowledge nor understanding."

The following sentences are variations from this rule: "A man may see a metaphor or an allegory in a picture, as well as read them in a description;" "read *it*," "Neither character nor dialogue were yet understood;" "*was* yet." "It must indeed be confessed that a lampoon or a satire do not carry in them robbery or murder;" "*does* not carry in *it*." "Death, or some worse misfortune, soon divide them." It ought to be "*divides*."

1. When singular pronouns of different persons are disjunctively connected, the verb must agree with that person which is placed nearest to it: as, "I or thou *art* to blame;" "Thou or I *am* in fault;" "I, or thou, or he, *is* the author of it." But it would be better to say; "Either I am to blame, or thou art," &c.

2. When a disjunctive occurs between a singular noun, or pronoun, and a plural one, the verb is made to agree with the plural noun and pronoun: as, "Neither poverty nor riches *were* injurious to him;" "I or they *were* offended by it." But in this case, the plural noun or pronoun, when it can conveniently be done, should be placed next to the verb.

RULE IV.

A noun of multitude, or signifying many, may have a verb or pronoun agreeing with it, either of the singular or plural number; yet not without regard to the import of the word, as conveying unity or plurality of idea: as, "The meeting *was* large;" "The parliament *is* dissolved;" "The nation *is* powerful;" "My people *do* not consider: *they* have not known me;" "The multitude eagerly *pursue* pleasure, as *their* chief good;" "The council *were* divided in *their* sentiments."

We ought to consider whether the term will immediately suggest the idea of the number it represents, or whether it exhibits to the mind the idea of the whole as one thing. In the former case, the verb ought to be plural; in the latter it ought to be singular. Thus, it seems improper to say, "The peasantry *goes* barefoot, and the middle sort *makes* use of wooden shoes." It would be better to say, "The peasantry *go* barefoot, and the middle sort *make* use," &c. because the idea in both these cases, is that of a number. On the contrary, there is a harshness in the following sentences, in which nouns of number have verbs plural; because the ideas they represent seem not to be sufficiently divided in the mind. "The court of Rome *were* not without solicitude." "The house of commons *were* of small weight." "The house of lords *were* so much influenced by these reasons." "Stephen's party

were entirely broken up by the captivity of their leader." "An army of twenty-four thousand *were* assembled." "What reason *have* the church of Rome for proceeding in this manner?" "There is indeed no constitution so tame and careless of *their* own defence." "All the virtues of mankind are to be counted upon a few fingers, but *his* follies and vices are innumerable." Is not *mankind* in this place a noun of multitude, and such as requires the pronoun referring to it to be in the plural number, *their*?

RULE V.

Pronouns must always agree with their antecedents, and the nouns for which they stand, in gender and number: as, "This is the friend *whom* I love;" "That is the vice *which* I hate;" "The king and the queen had put on *their* robes;" "The moon appears, and *she* shines, but the light is not *her* own."

The relative is of the same person with the antecedent, and the verb agrees with it accordingly: as, "Thou *who lovest* wisdom;" "I *who speak* from experience."

Of this rule there are many violations to be met with; a few of which may be sufficient to put the learner on his guard. "*Each* of the sexes should keep within *its* particular bounds, and content *themselves* with the advantages of *their* particular districts:" better thus: "The sexes should keep within *their* particular bounds," &c. "Can any one, on their entrance into the world, be fully secure that they shall not be deceived?" "on *his* entrance," and "that *he* shall." "One should not think too favourably of ourselves;" "of *one's self*." "He had one acquaintance which poisoned his principles;" "*who* poisoned."

Every relative must have an antecedent to which it refers, either expressed or implied: as, "Who is fatal to

others is so to himself;" that is, "*the man who* is fatal to others."

Who, which, what, and the relative *that*, though in the objective case, are always placed before the verb; as are also their compounds, *whoever, whosoever*, &c.; as, "He whom ye seek;" "This is what, or the thing which, or that, you want;" "Whomsoever you please to appoint."

What is sometimes applied, rather improperly, to the plural number; as, "All fevers, except what are called nervous," &c. It would be better to say, "except *those which* are called nervous."

1. Personal pronouns being used to supply the place of the noun, are not employed in the same part of a sentence with the noun which they represent; for it would be improper to say, "The king *he* is just;" "I saw *her* the queen;" "The men *they* were there;" "Many words *they* darken speech;" "My banks *they* are furnished with bees." These personals are superfluous, as there is not the least occasion for a substitute in the same part where the principal word is present. The nominative case *they*, in the following sentence, is also superfluous; "Who instead of going about doing good, *they* are perpetually intent upon doing mischief."

2. The pronoun *that* is frequently applied to persons as well as to things; but after an adjective in the superlative degree, and after the pronominal adjective *same*, it is generally used in preference to *who* or *which*: as, "Charles XII. king of Sweden, was one of the greatest madmen *that* the world ever saw;" "Catline's followers were the most profligate *that* could be found in any city." "He is the same man *that* we saw before." There are cases wherein we cannot conveniently dispense with this relative as applied to persons: as first, after *who* the interrogative; "Who *that* has any sense of religion, would have argued thus? Secondly, when persons make but a part of the antecedent; "The woman, and the estate, *that* became his

portion were too much for his moderation." In neither of these examples could any other relative have been used.

3. The pronouns *whichsoever*, *whosoever* and the like, are elegantly divided by the interposition of the corresponding substantives: thus, "On whichsoever side the king cast his eyes;" would have sounded better, if written, "On which side soever," &c.

4. Many persons are apt, in conversation, to put the objective case of the personul pronouns, in the place of *these* and *those*: as, "Give me them books;" instead of "*those* books." We may sometimes find this fault even in writing: as, "Observe *them* three there." We also frequently meet with *those* instead of *they*, at the beginning of a sentence, and where there is no particular reference to an antecedent; as, "*Those* that sow in tears, sometimes reap in joy." *They* that, or *they* who sow in tears.

It is not, however, always easy to say, whether a personal pronoun or a demonstrative is preferable, in certain constructions. "We are not unacquainted with the calumny of *them* [or those] who openly make use of the warmest professions."

5. In some dialects, the word *what* is improperly used for *that*, and sometimes we find it in this sense in writing: "They will never believe but *what* I have been entirely to blame." "I am not satisfied but what," &c. instead of "but *that*." "The word *somewhat*, in the following sentence, seems to be used improperly. "These punishments seem to have been exercised in somewhat an arbitrary manner." Sometimes we read, "In somewhat of." The meaning is, "in a manner which is in some respects arbitrary."

6. The pronoun relative *who* is so much appropriated to persons, that there is generally harshness in the application of it, except to the proper names of persons, or the general terms *man*, *woman*, &c. A term which only implies the idea of persons, and expresses them by some circumstance

or ephithet, will hardly authorize the use of it : as, " That faction in England *who* most powerfully opposed his arbitrary pretensions." " That faction *which*," would have been better ; and the same remark will serve for the following examples : " France, *who* was in alliance with Sweden." " The court, *who*," &c. " The cavalry, *who*," &c. " The cities *who* aspired at liberty." " That party among us *who*," &c. " The family *whom* they consider as usurpers."

In some cases it may be doubtful, whether this pronoun is properly applied or not : as, " The number of substantial inhabitants with *whom* some cities abound." For when a term directly and necessarily implies persons, it may in many cases claim the personal relative. " None of the company *whom* he most affected, could cure him of the melancholy under which he laboured." The word *acquaintance* may have the same construction.

7. We hardly consider little children as persons, because that term gives us the idea of reason and reflection : and therefore the application of the personal relative *who*, in this case, seems to be harsh : " A child *who*." It is still more improperly applied to animals : " A lake frequented by that fowl *whom* nature has taught to dip the wing in water."

8. When the name of a person is used merely as a name, and does not refer to the person, the pronoun *which* ought to be used, and not *who :* as, " It is no wonder if such a man did not shine at the court of queen Elizabeth, *who* was but another name for prudence and economy." The word *whose* begins likewise to be restricted to persons ; yet it is not done so generally, but that good writers, even in prose, use it when speaking of things. The construction is not, however generally pleasing, as we may see in the following instances : " Pleasure, *whose* nature," &c. " Call every production, *whose* parts and *whose* nature," &c.

In one case, however, custom authorizes us to use *which*,

with respect to persons: and that is when we want to distinguish one person of two, or a particular person among a number of others. We should then say, "*Which* of the two," or "*Which* of them, is he or she?"

9. As the pronoun relative has no distinction of number, we sometimes find an ambiguity in the use of it; as when we say, "The disciples of Christ, *whom* we imitate;" we may mean the imitation either of Christ, or of his disciples. The accuracy and clearness of the sentence, depend very much upon the proper and determinate use of the relative, so that it may readily present its antecedent to the mind of the hearer or reader, without any obscurity or ambiguity.

The neuter pronoun, by an idiom peculiar to the English language, is frequently joined in explanatory sentences, with a noun or pronoun of the masculine or feminine gender: as, "It was I;" "It was the man or woman that did it."

The neuter pronoun *it* is sometimes omitted and understood: thus, we say, "As appears, as follows;" for "As it appears, as it follows;" and "May be," for "It may be."

The neuter pronoun *it* is sometimes employed to express;

1st. The subject of any discourse or inquiry: as, "*It* happened on a summer's day;" "Who is *it* that calls on me?"

2d. The state or condition of any person or thing: as, "How is *it* with you?"

3d. The thing, whatever it be, that is the cause of any effect or event, or any person considered merely as a cause: as, "We heard her say *it* was not he;" "The truth is, *it* was I that helped her."

10. *It is* and *it was*, are often, after the manner of the French, used in a plural construction, and by some of our best writers: as, "*It is* either a few great men who decide for the whole, or *it is* the rabble that follow a seditious

ringleader ;" " *It is* they that are the real authors, though the soldiers are the actors of the revolutions ;" " *It was* the heretics that first began to rail," &c. ; " *'Tis these* that early taint the female mind." This licence in the construction of *it is* (if it be proper to admit it at all,) has, however, been certainly abused in the following sentence, which is thereby made a very awkward one. " *It is* wonderful the very few trifling accidents, which happen not once, perhaps, in several years."

11. The interjections *O ! Oh !* and *Ah !* require the objective case of a pronoun in the first person after them : as, " O me ! Oh me ! Ah me !" But the nominative case in the second person : as, " O thou persecutor !" " Oh ye hypocrites !"

RULE VI.

THE relative is the nominative case to the verb, when no nominative comes between it and the verb : as, " The master *who* taught us ;" " The trees *which* are planted."

When a nominative comes between the relative and the verb, the relative is governed by some word in its own member of the sentence : as, " He *who* preserves me, to *whom* I owe my being, *whose* I am, and *whom* I serve, is eternal."

In the several members of the last sentence, the relative performs a different office. In the first member it marks the agent ; in the second, it submits to the government of the preposition ; in the third, it represents the possessor ; and in the fourth, the object of an action : and therefore it must be in the three different cases, correspondent to those offices.

When both the antecedent and relative become nominatives, each to different verbs, the relative is the nominative to the former, and the antecedent to the latter verb : as,

"*True philosophy, which is* the ornament of our nature, *consists* more in the love of our duty, and the practice of virtue, than in great talents and extensive knowledge."

A few instances of erroneous construction, will illustrate both the branches of the sixth rule. The three following refer to the first part. "How can we avoid being grateful to those whom, by repeated kind offices, have proved themselves our real friends?" "These are the men whom, you might suppose, were the authors of the work:" "If you were here, you would find three or four, whom you would say passed their time agreeably:" in all these places it should be *who* instead of *whom*. The two latter sentences contain a nominative between the relative and the verb; and, therefore, seem to contravene the rule: but the student will reflect, that it is not the nominative of the verb with which the relative is connected. The remaining examples refer to the second part of the rule. "Men of fine talents are not always the persons who we should esteem." "The persons who you dispute with, are precisely of your opinion." "Our tutors are our benefactors, who we owe obedience to, and who we ought to love." In these sentences *whom* should be used instead of *who*.

1. When the relative pronoun is of the interrogative kind, the noun or pronoun containing the answer, must be in the same case as that which contains the question: as, "*Whose* books are these? They are *John's*." "*Who* gave them to him? *We*." "Of *whom* did you buy them? Of a bookseller; *him* who lives at the Bible and Crown." "*Whom* did you see there? Both *him* and the shopman." The learner will readily comprehend this rule, by supplying the words which are understood in the answers. Thus, to express the answers at large, we should say, "They are John's books." "We gave them to him." "We bought them of him who lives," &c. "We saw both him and the shopman."—As the relative pronoun, when used interrogatively, refers to the subsequent word or phrase containing

the answer to the question, that word or phrase may properly be termed the *subsequent* to the interrogative.

RULE VII.*

WHEN the relative is preceded by two nominatives of different persons, the relative and verb may agree in person with either, according to the sense: as, "I am the man *who command* you;" or, "I am the man *who commands* you."

The form of the first of the two preceding sentences, expresses the meaning rather obscurely. It would be more perspicuous to say; "I, who command you, am the man." Perhaps the difference of meaning, produced by referring the relative to different antecedents, will be more evident to the learner, in the following sentences. "I am the general who *gives* the orders to-day;" "I am the general who *give* the orders to-day;" that is, "I, who give the orders to-day, am the general."

When the relative and the verb have been determined to agree with either of the preceding nominatives, that agreement must be preserved throughout the sentence; as in the following instance: "I am the Lord that *maketh* all things; that *stretcheth* forth the heavens alone." *Isa.* xliv. 24. Thus far is consistent: The *Lord*, in the third person, is the antecedent, and the verb agrees with the relative in the third person: "I am *the Lord*, which Lord, or he that *maketh* all things." If *I* were made the antecedent, the relative and verb should agree with it in the first person: as, "*I* am the Lord *that make* all things, *that stretch* forth the heavens alone." But should it follow; "*That spreadeth* abroad the earth by myself;" there would arise a confusion of persons, and a manifest solecism.

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* For the improvement of the seventh rule of Syntax, the author is indebted to the criticisms of Dr. Crombie.

RULE VIII.

EVERY adjective belongs to a substantive, expressed or understood: as, "He is a *good*, as well as a *wise man*;" "*Few* are *happy*;" that is "*persons*."

The adjective pronouns, *this* and *that*, &c. must agree, in number, with their substantive: as, "This book, these books; that sort, those sorts; another road, other roads."

A few instances of the breach of this rule are here exhibited. "I have not travelled this twenty years;" "*these* twenty." "I am not recommending these kind of sufferings;" "*this* kind." "Those sort of people fear nothing;" "*that* sort."

1. The word *means* in the singular number, and the phrases, "*By this means*," "*By that means*," are used by our best and most correct writers; namely, Bacon, Tillotson, Atterbury, Addison, Steele, Pope, &c.* They are, indeed, in such general and approved use, that it would appear awkward, if not affected, to apply the old singular form, and say, "By this *mean*; by that *mean*; it was by

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* "*By this means*, he had them the more at vantage, being tired and harassed with a long march." *Bacon.*

"*By this means* one great restraint from doing evil, would be taken away."—"And *this* is an admirable *means* to improve men in virtue."—"*By that means* they have rendered their duty more difficult." *Tillotson.*

"It renders us careless of approving ourselves to God, and by *that means* securing the continuance of his goodness."—"A good character, when established, should not be rested in as an end, but employed as *a means* of doing still further good." *Atterbury.*

"*By this means* they are happy in each other."—"He *by that means* preserves his superiority." *Addison.*

"Your vanity *by this means* will want its food." *Steele.*

"*By this means* alone, their greatest obstacles will vanish." *Pope.*

"Which *custom* has proved the most effectual *means* to ruin the nobles." *Dean Swift.*

a *mean*;" although it is more agreeable to the general analogy of the language. "The word *mean* (says Priestley) belongs to the class of words, which do not change their termination on account of number; for it is used alike in both numbers."

The word *amends* is used in this manner, in the following sentences: "Though he did not succeed, he gained the approbation of his country; and with *this amends* he was content." "Peace of mind is *an* honorable *amends* for the sacrifices of interest." "In return, he received the thanks of his employers, and the present of a large estate; *these* were ample *amends* for all his labours." "We have described the rewards of vice: the good man's *amends are* of a different nature."

It can scarcely be doubted, that this word *amends* (like the word *means*) had formerly its correspondent form in the singular number, as it is derived from the French *amende*, though now it is exclusively established in the plural form. If, therefore, it be alleged that *mean* should be applied in the singular, because it is derived from the French *moyen*, the same kind of argument may be advanced in favour of the singular *amende*; and the general analogy of the language may also be pleaded in support of it.

"There *is* no *means* of escaping the persecution."—"Faith is not only *a means* of obeying, but a principal act of obedience." *Dr. Young.*

"He looked on money as *a* necessary *means* of maintaining and increasing power." *Lord Lyttleton's Henry II.*

"John was too much intimidated not to embrace *every means* afforded for his safety." *Goldsmith.*

"Lest *this means* should fail."—"By *means* of *ship-money*, the late king," &c.—"The *only means* of securing a durable peace." *Hume.*

"*By this means* there was nothing left to the parliament of Ireland." &c. *Blackstone.*

"*By this means* so many slaves escaped out of the hands of their masters." *Dr. Robertson.*

"*By this means* they bear witness to each other." *Burke.*

"*By this means* the wrath of man was made to turn against itself." *Dr. Blair.*

"A magazine, which has, by *this means*, contained." &c.—"Birds, in general, procure their food by *means* of their *beak*." *Dr. Paley.*

Campbell in his "Philosophy of Rhetoric," has the following remark on the subject before us: "No persons of taste will, I presume, venture so far to violate the present usage, and consequently to shock the ears of the generality of readers, as to say, "By this *mean*, by that *mean*."

Lowth and Johnson seem to be against the use of *means* in the singular number. They do not, however, speak decisively on the point; but rather dubiously, and as if they knew that they were questioning eminent authorities, as well as general practice. That they were not decidedly against the application of this word to the singular number, appears from their own language: "Whole sentences, whether simple or compound, may become members of other sentences by *means* of some additional *connexion*."—Dr. LOWTH'S *Introduction to English Grammar*.

"There is no other method of teaching that of which any one is ignorant, but by *means* of *something* already known."——Dr. JOHNSON. *Idler*.

It is remarkable that our present version of the Scriptures makes no use, as far as the Compiler can discover, of the word *mean;* though there are several instances to be found in it of the use of *means* in the sense and connexion contended for. "By *this means* thou shalt have no portion on this side the river." Ezra iv. 16. "That by *means* of *death*," &c. Heb. ix. 15. It will scarcely be pretended, that the translators of the sacred volumes did not accurately understand the English language; or that they would have admitted one form of this word, and rejected the other, had not their determination been conformable to the best usage. An attempt therefore to recover an old word, so long since disused by the most correct writers, seems not likely to be successful; especially as the rejection of it is not attended with any inconvenience.

The practice of the best and most correct writers, or a great majority of them, corroborated by general usage, forms, during its continuance, the standard of language;

especially, if, in particular instances, this practice continue, after objection and due consideration. Every connexion and application of words and phrases, thus supported, must therefore be proper, and entitled to respect, if not exceptionable in a moral point of view.

——————" Si volet usus
" Quem penes arbitrium est, et jus, et norma loquendi." HOR.

On this principle, many forms of expression, not less deviating from the general analogy of the language, than those before mentioned, are to be considered as strictly proper and justifiable. Of this kind are the following. " *None* of them *are* varied to express the gender;" and yet *none* originally signified *no one*. " He *himself* shall do the work:" here, what was at first appropriated to the objective, is now properly used as the nominative case. " *You* have behaved yourselves well:" in this example, the word *you* is put in the nominative case plural, with strict propriety; though formerly it was confined to the objective case, and *ye* exclusively used for the nominative.

With respect to anomalies and variations of language, thus established, it is the grammarian's business to submit, not to remonstrate. In pertinaciously opposing the decision of proper authority, and contending for obsolete modes of expression, he may, indeed, display learning and critical sagacity; and, in some degree, obscure points that are sufficiently clear and decided; but he cannot reasonably hope, either to succeed in his aims, or to assist the learner, in discovering and respecting the true standard and principles of language.

Cases which custom has left dubious, are certainly within the grammarians province. Here, he may reason and remonstrate on the ground of derivation, analogy, and propriety; and his reasonings may refine and improve the language: but when authority speaks out and decides the point, it were perpetually to unsettle the language, to admit of cavil and debate. Anomalies then, under the

limitation mentioned, become the law, as clearly as the plainest analogies.

The reader will perceive that, in the following sentences, the use of the word *mean*, in the old form has a very uncouth appearance: "By the *mean* of adversity we are often instructed." "He preserved his health by *mean* of exercise." "Frugality is one *mean* of acquiring a competency." They should be, "By *means* of adversity," &c. "By *means* of exercise," &c. "Frugality is one *means*," &c.

Good writers do indeed make use of the substantive *mean* in the singular number, and in that number only, to signify mediocrity, middle rate, &c. as, "This is a *mean* between the two extremes." But in the sense of instrumentality, it has been long disused by the best authors, and by almost every writer.

This means and *that means* should be used only when they refer to what is singular; *these means* and *those means*, when they respect plurals: as "He lived temperately, and by *this means* preserved his health:" "The scholars were attentive, industrious, and obedient to their tutors; and by *these means* acquired knowledge."

We have enlarged on this article that the young student may be led to reflect on a point so important, as that of ascertaining the standard of propriety in the use of language.

2. The distributive pronominal adjectives, *each*, *every*, *either*, agree with the nouns, pronouns, and verbs, of the singular number only: as, "The king of Israel, and Jehosophat, the king of Judah, sat *each* on *his* throne;" "*Every* tree *is* known by *its* fruit:" unless the plural noun convey a collective idea: as, "Every six months;" "Every hundred years."——The following phrases are exceptionable. "Let *each* esteem others better than themselves:" It ought to be "*himself*." "It is requisite that the language should be both perspicuous and correct: in proportion as *either* of

these two qualities are wanting, the language is imperfect:" it should be "*is*." "'Tis observable, that *every* one of the letters bear date after his banishment, and contain a complete narrative of all his story afterwards;" it ought to be "*bears*" and "*they contain*."

Either is often used improperly, instead of *each*: as, "The king of Israel, and Jehosophat the king of Judah, sat *either* of them on his throne;" "Nadab and Abihu, the sons of Aaron, took *either* of them his censer." *Each* signifies both of them taken distinctly or separately; *either* properly signifies only the one or the other of them taken disjunctively.

In the course of this work, some examples will appear of erroneous translations from the Holy Scriptures, with respect to grammatical construction: but it may be proper to remark, that notwithstanding these verbal mistakes, the Bible, for the size of it, is the most accurate grammatical composition that we have in the English language. The authority of several eminent grammarians might be adduced in support of this assertion; but it may be sufficient to mention only that of Dr. Lowth, who says, "The present translation of the Bible, is the best standard of the English language."

3. Adjectives are sometimes improperly applied as adverbs: "as, "indifferent honest; excellent well; miserable poor;" instead of "Indifferently honest; excellently well; miserably poor." "He behaved himself conformable to that great example;" "*conformably*." "Endeavour to live hereafter suitable to a person in thy station;" "*suitably*." "I can never think so very mean of him;" "*meanly*." "He describes this river agreeable to the common reading:" "*agreeably*." "Agreeable hereunto, it may not be amiss," &c. "*agreeably*." "Thy exceeding great reward:" When united to an adjective, or adverb not ending in *ly*, the word *exceeding* has *ly* added to it: as, "exceedingly dreadful, exceedingly great;" "exceed-

ingly well, exceedingly more active :" but when it is joined to an adverb or adjective, having that termination, the *ly* is omitted: as, " Some men think exceeding clearly, and reason exceeding forcibly :" " She appeared, on this occasion, exceeding lovely." " He acted in this business *bolder* than was expected :" " They behaved the *noblest*, because they were disinterested." They should have been, "*more boldly ; most nobly.*"—The adjective pronoun *such* is often misapplied: as, " He was such an extravagant young man, that he spent his whole patrimony in a few years :" it should be, "*so extravagant a young man.*" " I never before saw such large trees :" " *saw trees so large.*" When we refer to the species or nature of a thing, the word *such* is properly applied: as, " Such a temper is seldom found :" but when degree is signified, we use the word *so :* as, " So bad a temper is seldom found."

Adverbs are likewise improperly used as adjectives: as, " The tutor addressed him in terms rather warm, but suitably to his offence ;" "*suitable.*" " They were seen wandering about solitarily and distressed ;" "*solitary.*" " He lived in a manner agreeably to the dictates of reason and religion ;" "*agreeable.*" " The study of syntax should be previously to that of punctuation ;" "*previous.*"

4. Double comparatives and superlatives should be avoided: such as, "A worser conduct ;" " On lesser hopes ;" " A more serener temper ;" " The most straitest sect ;" " A more superior work." They should be, " worse conduct ;" " less hopes ;" " a more serene temper ;" " the straitest sect ;" " a superior work."

5. Adjectives that have in themselves a superlative signification, do not properly admit of the superlative or comparative form superadded: such as, " Chief, extreme, perfect, right, universal, supreme," &c.; which are sometimes improperly written, " Chiefest, extremest, perfectest, rightest, most universal, most supreme," &c. The follow-

ing expressions are therefore improper. "He sometimes claims admission to the *chiefest* offices." "The quarrel was become *so universal* and national;" "A method of attaining the *rightest* and greatest happiness." The phrases, so perfect, so right, so extreme, so universal, &c. are incorrect; because they imply that one thing is less perfect, less extreme, &c. than another, which is not possible.

6. Inaccuracies are often found in the way in which the degrees of comparison are applied and construed. The following are examples of wrong construction in this respect: "This noble nation hath, of all others, admitted fewer corruptions." The word *fewer* is here construed precisely as if it were the superlative. It should be, "This noble nation hath admitted fewer corruptions than any other." We commonly say, "This is the weaker of the two;" or "The weakest of the two:" but the former is the regular mode of expression, because there are only two things compared. "The vice of covetousness is what enters deepest into the soul of any other." "He celebrates the church of England as the most perfect of all others." Both these modes of expression are faulty: we should not say, "The best of any man," or, "The best of any other man," for "the best of men." The sentences may be corrected by substituting the comparative in the room of the superlative. "The vice, &c. is what enters deeper into the soul than any other." "He celebrates, &c. as more perfect than any other." It is also possible to retain the superlative, and render the expression grammatical. "Covetousness, of all vices, enters the deepest into the soul." "He celebrates, &c. as the most perfect of all churches." These sentences contain other errors, against which it is proper to caution the learner. The words *deeper* and *deepest*, being intended for adverbs, should have been *more deeply*, *most deeply*. The phrases *more perfect*, and *most perfect*, are improper; because perfection admits of no degrees of

comparison. We may say *nearer* or *nearest* to perfection, or more or less imperfect.

7. When two persons or things are spoken of in a sentence, and there is occasion to mention them again for the sake of distinction, *that* is used in reference to the former, and *this* in reference to the latter: as, "Self-love, which is the spring of action in the soul, is ruled by reason: but for *that*, man would be inactive; and but for *this*, he would be active to no end."

8. In some cases, adjectives should not be separated from their substantives, even by words which modify their meaning, and make but one sense with them: as, "A large enough number surely." "It should be, "A number large enough." "The lower sort of people are good enough judges of one not very distant from them."

The adjective is usually placed before its substantive: as "A *generous* man;" "How *amiable* a woman!" The instances in which it comes after the substantive, are the following.

1st. When something depends upon the adjective; and when it gives a better sound, especially in poetry: as, "A man *generous* to his enemies;" "Feed me with food *convenient* for me;" "A tree three feet *thick*." "A body of troops fifty thousand *strong*:" "The torrent tumbling through rocks *abrupt*."

2d. When the adjective is emphatical: as, "Alexander the *Great*:" "Lewis the *Bold*;" "Goodness *infinite*;" "Wisdom *unsearchable*."

3d. When several adjectives belong to one substantive: as, "A man just, wise, and charitable;" "A woman modest, sensible, and virtuous."

4th. When the adjective is preceded by an adverb: as, "A boy regularly studious;" "A girl unaffectedly modest."

5th. When the verb *to be*, in any of its variations, comes between a substantive and an adjective, the adjective may

frequently either precede or follow it: as, "The man is *happy*;" or, "*happy* is the man who makes virtue his choice:" "The interview was *delightful*;" or, "*delightful* was the interview."

6th. When the adjective expresses some circumstance of a substantive placed after an active verb: as, "Vanity often renders its possessor *despicable*." In an exclamatory sentence, the adjective generally precedes the substantive; as, "How *despicable* does vanity often render its possessor!"

There is sometimes great beauty, as well as force, in placing the adjective before the verb, and the substantive immediately after it: as, "Great is the Lord! just and true are thy ways, thou King of saints!"

Sometimes the word *all* is emphatically put after a number of particulars comprehended under it. "Ambition, interest, honour, *all* concurred." Sometimes a substantive, which likewise comprehends the preceding particulars, is used in conjunction with this adjective: as, "Royalists, republicans, churchmen, sectaries, courtiers, patriots, *all parties*, concurred in the illusion."

An adjective pronoun, in the plural number, will often properly associate with a singular noun: as, "Our desire, your intention, their resignation." This association applies rather to things of an intellectual nature, than to those which are corporeal.

A substantive with its adjective is reckoned as one compounded word, whence they often take another adjective, and sometimes a third, and so on: as, "An old man; a good old man; a very learned, judicious, good old man."

Every adjective, adjective pronoun, and participle, relates to some substantive; and is, in many instances, put absolutely, especially where the noun has been mentioned before, or is easily understood, though not expressed: as, "I often survey the green fields, as I am very fond of *green*:" "The wise, the virtuous, the honoured, famed, and great," that is, "persons;" "The twelve," that is,

" apostles ;" " Have compassion on the *poor ;* be feet to the *lame*, and eyes to the *blind*."

Sometimes the substantive becomes a kind of adjective, and has another substantive joined to it by a hyphen : as, " A sea-fish ; a silver-tankard ; a mahogany-table ; an adjective-pronoun." The hyphen is not always used, but may be dispensed with, in cases where the association has been long established, and is become familiar. In some of these instances the two words coalesce : as, " Icehouse, Inkhorn, Yorkshire," &c.

Sometimes the adjective becomes a substantive, and has another adjective joined to it : as, " The chief good ;" " The vast immense of space."

When an adjective has a preposition before it, the substantive being understood, it takes the nature of an adverb, and is considered as an adverb : as, " In general, in particular, in haste," &c. ; that is, " Generally, particularly, hastily."

Enow was formerly used as the plural of *enough ;* but it is now obsolete.

RULE IX.

The article *a* or *an* agrees with nouns in the singular number only, individually or collectively: as, " A christian, an infidel, a score, a thousand."

The definite article *the* may agree with nouns in the singular and plural number : as, " The garden, the houses, the stars."

The articles are often properly omitted : when used, they should be justly applied, according to their distinct nature : as, " Gold is corrupting ; the sea is green ; a lion is bold."

It is of the nature of both the articles to determine or limit the thing spoken of. *A* determines it to be one single thing of the kind, leaving it still uncertain which : *the* determines which it is, or of many, which they are.

The following passage will serve as an example of the different uses of *a* and *the*, and of the force of the substantive, without any article. "*Man* was made for society, and ought to extend his good will to all men: but *a man* will naturally entertain a more particular kindness for *the men*, with whom he has the most frequent intercourse; and enter into a still closer union with *the man* whose temper and disposition suit best with his own."

As the articles are sometimes misapplied, it may be of some use to exhibit a few instances: "And I persecuted this way unto *the* death." The apostle does not mean any particular sort of death, but death in general: the definite article therefore is improperly used: it ought to be "unto death," without any article.

"When he, the Spirit of Truth, is come, he will guide you into all truth;" that is, according to this translation, "into all truth whatsoever, into truth of all kinds;" very different from the meaning of the evangelist, and from the original, "into all *the* truth;" that is, "into all evangelical truth, all truth necessary for you to know."

"Who breaks a butterfly upon *a* wheel?" it ought to be "*the* wheel," used as an instrument for the particular purpose of torturing criminals. "The Almighty hath given reason to *a* man to be a light unto him:" it should rather be, "to *man*," in general. "This day is salvation come to this house, forasmuch as he also is *the* son of Abraham:" it ought to be "*a* son of Abraham."

These remarks may serve to show the great importance of the proper use of the article, and the excellence of the English language in this respect: which by means of its two articles, does most precisely determine the extent of signification of common names.

1. A nice distinction of the sense is sometimes made by the use or omission of the article *a*. If I say; "He behaved with *a* little reverence;" my meaning is positive. If I say, "He behaved with little reverence;" my mean-

ing is negative. And these two are by no means the same, or to be used in the same cases. By the former, I rather praise a person; by the latter, I dispraise him. For the sake of this distinction, which is a very useful one, we may better bear the seeming impropriety of the article *a* before nouns of number. When I say, "There were few men with him;" I speak diminutively, and mean to represent them as inconsiderable: whereas, when I say; "There were *a* few men with him;" I evidently intend to make the most of them.

The article *the* has sometimes a good effect in distinguishing a person by an epithet. "In the history of Henry the fourth, by Father Daniel, we are supprised at not finding him *the* great man." "I own I am often surprised that he should have treated so coldly, a man so much *the* gentleman."

This article is often elegantly put, after the manner of the French, for the pronoun possessive: as, "He looks him full in *the* face;" that is, "in *his* face." "In his presence they were to strike *the* forehead on the ground;" that is, "*their foreheads*."

2. In general, it may be sufficient to prefix the article to the former of two words in the same construction; though the French never fail to repeat it in this case. "There were many hours, both of the night and day, which he could spend, without suspicion, in solitary thought." It might have been "of *the* night and of *the* day." And, for the sake of emphasis, we often repeat the article in a series of epithets. "He hoped that this title would secure him *an* ample and *an* independent authority."

We sometimes, after the manner of the French, repeat the same article, when the adjective, on account of any clause depending upon it, is put after the substantive. "Of all the considerable governments among the Alps, a commonwealth is a constitution *the* most adapted of any to the poverty of those countries." "With such a specious title

as to that of blood, which with the multitude is always a claim, *the* strongest, and *the* most easily comprehended." "They are not the men in the nation *the* most difficult to be replaced."

3. In common conversation, and in familiar style, we frequently omit the articles, which might be inserted with propriety in writing, especially in a grave style. "At worst, time might be gained by this expedient." "At *the* worst," would have been better in this place. "Give me here John Baptist's head." There would have been more dignity in saying, "John *the* Baptist's head:" or, "The head of John the Baptist."

RULE X.

One substantive governs another, signifying a different thing, in the possessive or genitive case: as, "My father's house;" "Man's happiness;" "Virtue's reward."

When the annexed substantive signifies the same thing as the first, there is no variation of case; as, "George, king of Great Britain, elector of Hanover," &c.; "Pompey contended with Cæsar, the greatest general of his time;" "Religion, the support of adversity, adorns prosperity." Nouns thus circumstanced are said to be *in opposition* to each other; and will admit a relative and verb to be inserted between them: as we may say, "George, *who is* king," &c.; "Cæsar *who was* the greatest," &c.; Religion, *which is* the support of adversity," &c.

The preposition *of* joined to a substantive, is not always equivalent to the possessive case. It is only so, when the expression can be converted into the regular form of the possessive case. We can say, "The reward of virtue," and "Virtue's reward:" but though it is proper to say "A crown of gold," we cannot convert the expression into the possessive case, and say, "Gold's crown."

Substantives govern pronouns as well as nouns, in the possessive case: as, "Every tree is known by *its* fruit;" "Goodness brings *its* reward;" "That desk is *mine*."

The genitive *its* is often improperly used for *'tis* or *it is*; as, "Its my book."

The pronoun *his*, when detached from the noun to which it relates, is to be considered, not as a possessive pronoun, but as the genitive case of the personal pronoun: as, "This composition is *his*." "Whose book is that?" "*His*." If we used the noun itself, we should say, "This composition is John's." "Whose book is that?" "Eliza's." The position will be still more evident, when we consider that both the pronouns in the following sentence must have a similar construction: "Is it *her* or *his* honour that is tarnished?" "It is not *hers*, but *his*."

Sometimes a substantive in the genitive or possessive case stands alone, the latter one by which it is governed being understood: as, "I called at the bookseller's," that is, "at the bookseller's *shop*."

1. If several nouns come together in the genitive case, the apostrophe with *s* is annexed to the last, and understood to the rest: as, "John and Eliza's books;" "This was my father, mother, and uncle's advice." But when any words intervene, perhaps on account of the increased pause, the sign of the possessive should be annexed to each: as, "They are John's as well as Eliza's books;" "I had the physician's, the surgeon's, and the apothecary's assistance."

2. In poetry, the additional *s* is frequently omitted, but the apostrophe retained, in the same manner as in substantives of the plural number ending in *s*: as "The wrath of Pelus' son." This seems not so allowable in prose; which the following examples will demonstrate: "Moses' minister;" "Phinehas' wife?" "Festus came into Felix' room." "These answers were made to the witness' questions." But in cases which would give too

much of the hissing sound, or increase the difficulty of pronunciation, the omission takes place even in prose : as, " For righteousness' sake ;" " For conscience' sake."

3. Little explanatory circumstances are particularly awkward between a genitive case and the word which usually follows it ; as, " She began to extol the farmer's, as she called him, excellent understanding ;" " the excellent understanding of the farmer, as she called him."

4. When a sentence consists of terms signifying a name and an office, or of any expressions by which one part is descriptive or explanatory of the other, it may occasion some doubt to which of them the sign of the genitive case should be annexed ; or whether it should be subjoined to them both. Thus some would say ; " I left the parcel at Smith's the bookseller ;" others, " at Smith the bookseller's ;" and perhaps others, " at Smith's the bookseller's." The first of these forms is most agreeable to the English idiom ; and if the addition consists of two or more words, the case seems to be less dubious ; as, " I left the parcel at Smith's the bookseller and stationer." But as this subject requires a little further explanation to make it intelligible to the learners, we shall add a few observations tending to unfold its principles.

A phrase in which the words are so connected and dependent, as to admit of no pause before the conclusion, necessarily requires the genitive sign at or near the end of the phrase : as, " Whose prerogative is it? It is the king of Great Britain's ;" " That is the duke of Bridgewater's canal ;" " The bishop of Landaff's excellent book ;" " The Lord mayor of London's authority ;" " The captain of the guard's house."

When words in apposition follow each other in quick succession, it seems also most agreeable to our idiom, to give the sign of the genitive a similar situation ; especially if the noun which governs the genitive be expressed : as, " The emperor Leopold's ;" " Dionysius the tyrant's ;"

"For David my *servant's* sake;" "Give me John the *Baptist's* head;" "Paul the *apostle's* advice." But when a pause is proper, and the governing noun not expressed; and when the latter part of the sentence is extended; it appears to be requisite that the sign should be applied to the first genitive, and understood to the other: as, "I reside at lord Stormont's my old patron and benefactor;" "Whose glory did he emulate? He emulated Cæsar's, the greatest general of antiquity." In the following sentences, it would be very awkward to place the sign, either at the end of each of the clauses, or at the end of the latter one alone: "These psalms are David's the king, priest, and prophet of the Jewish people;" "We staid a month at lord Lyttleton's, the ornament of his country, and the friend of every virtue." The sign of the genitive case may very properly be understood at the end of these members, an ellipsis at the latter part of sentences being a common construction in our language; as the learner will see by one or two examples: "They wished to submit, but he did not;" that is, "he did not *wish to submit*;" "He said it was their concern, but not his;" that is, "*not his concern*."

If we annex the sign of the genitive to the end of the last clause only, we shall perceive that a resting place is wanted, and that the connecting circumstance is placed too remotely, to be either perspicuous or agreeable: as, "Whose glory did he emulate?" "He emulated Cæsar, the greatest general of *antiquity's*;" "These psalms are David, the king, priest, and prophet of the Jewish *people's*." It is much better to say, "This is *Paul's* advice, the christian hero, and great apostle of the gentiles," than, "This is Paul, the christian hero, and great apostle of the *gentiles'* advice." On the other hand, the application of the genitive sign to both or all of the nouns in apposition, would be generally harsh and displeasing, and perhaps in some cases incorrect: as, "The emperor's Leopold's" "King's George's;" Charles's the second's;" "The parcel was

left at Smith's the bookseller's and stationer's." The rules which we have endeavoured to elucidate, will prevent the inconvenience of both these modes of expression; and they appear to be simple, perspicuous, and consistent with the idiom of the language.

5. The English genitive has often an unpleasant sound; so that we daily make more use of the particle *of* to express the same relation. There is something awkward in the following sentences, in which this method has not been taken. "The general, in the army's name, published a declaration." "The commons' vote." "The Lords' house." "Unless he is very ignorant of the kingdom's condition." It were certainly better to say, "In the name of the army;" "The votes of the commons;" "The house of lords:" "The condition of the kingdom." It is also rather harsh to use two English genitives with the same substantive; as, "Whom he acquainted with the pope's and the king's pleasure." "The pleasure of the pope and the king," would have been better.

We sometimes meet with three substantives dependent on one another, and connected by the preposition *of* applied to each of them; as, "The severity of the distress of the son of the king, touched the nation;" but this mode of expression is not to be recommended. It would be better to say, "The severe distress of the king's son, touched the nation." We have a striking instance of this laborious mode of expression, in the following sentence: "*Of* some *of* the books *of* each *of* these classes *of* literature, a catalogue will be given at the end of the work."

6. In some cases, we use both the genitive termination and the preposition *of*; as, "It is a discovery of Sir Isaac Newton's." Sometimes indeed, unless we throw the sentence into another form, this method is absolutely necessary, in order to distinguish the sense, and to give the idea of property, strictly so called, which is the most important of the relations expressed by the genitive case: for the ex-

pressions, "This picture of my friend," and "This picture of my friend's," suggest very different ideas. The latter only is that of property in the strictest sense. The idea would, doubtless, be conveyed in a better manner, by saying, "This picture belonging to my friend."

When this double genitive, as it may be called, is not necessary to distinguish the sense, and especially in a grave style, it is generally omitted. Except to prevent ambiguity, it seems to be allowable only in cases which suppose the existence of a plurality of subjects of the same kind. In the expressions, "A subject of the emperor's;" "A sentiment of my brother's;" more than one subject, and one sentiment, are supposed to belong to the possessor. But when this plurality is neither intimated, nor necessarily supposed, the double genitive, except as before mentioned, should not be used: as, "This house of the governor is very commodious;" "The crown of the king was stolen;" "That privilege of the scholar was never abused." (See page 56.) But after all that can be said for this double genitive, some grammarians think that it would be better to avoid the use of it altogether, and to give the sentiment another form of expression.

7. When an entire clause of a sentence, beginning with a participle of the present tense, is used as one name, or to express one idea or circumstance, the noun on which it depends may be put in the genitive case; thus, instead of saying, "What is the reason of this person dismissing his servant so hastily?" that is, "What is the reason of this person in dismissing his servant so hastily?" we may say, and perhaps ought to say, "What is the reason of this person's dismissing of his servant so hastily?" Just as we say, "What is the reason of this person's hasty dismission of his servant?" So also, we say, "I remember it being reckoned a great exploit;" or more properly, "I remember its being reckoned," &c. The following sentence is correct and proper: "Much will depend on the *pupil's composing* but more on *his reading* frequently." It would not be ac-

curate to say, " much will depend on the *pupil composing*," &c. We also properly say ; " This will be the effect *of the pupil's composing* frequently ;" instead of, " *Of the pupil composing* frequently."

RULE XI.

Active verbs govern the objective case : as, " Truth ennobles *her* ;" " She comforts *me* ;" " They support *us* ;" " Virtue rewards *them* that follow *her*."

In English, the nominative case, denoting the subject, usually goes before the verb ; and the objective case, denoting the object, follows the verb active ; and it is the order that determines the case in *nouns* ; as, " Alexander conquered the Persians." But the *pronoun* having a proper form for each of those cases, is sometimes, when it is in the objective case, placed before the verb ; and, when it is in the nominative case, follows the object and verb ; as, " *Whom* ye ignorantly worship, *him* declare I unto you."

This position of the pronoun sometimes occasions its proper case and government to be neglected : as in the following instances : " Who should I esteem more than the wise and good ?" " By the character of those who you choose for your friends, your own is likely to be formed." " Those are the persons who he thought true to his interests." " Who should I see the other day but my old friend ?" " Whosoever the court favours." In all these places it ought to be *whom*, the relative being governed in the objective case by the verbs " esteem, choose, thought," &c. " He, who under all proper circumstances, has the boldness to speak truth, choose for thy friend ;" It should be " *him* who," &c.

Verbs neuter do not act upon, or govern, nouns and pronouns. " He *sleeps* ; they *muse* ;" &c. are not transitive. They are, therefore, not followed by an objective case, specifying the object of an action. But when this case, or an

object of action, comes after such verbs, though it may carry the appearance of being governed by them, it is affected by a preposition or some other word understood: as, "He resided many years [that is, *for* or *during* many years] in that street;" "He rode several miles [that is, *for* or *through* the space of several miles] on that day;" "He lay an hour [that is, *during* an hour] in great torture." In the phrases, "To dream a dream," "To live a virtuous life," &c. it appears that the noun expresses the same notion with the verb, and that it is no object of an action.

1. Some writers, however, use certain neuter verbs as if they were transitive, putting after them the objective case of the pronoun which was the nominative case to it, agreeably to the French construction of the reciprocal verbs; but this custom is so foreign to the idiom of the English tongue, that it ought not to be adopted or imitated. The following are some instances of this practice. "*Repenting* him of his design." "The king soon found reason *to repent* him of his provoking such dangerous enemies." "The popular lords did not fail to *enlarge* themselves on the subject." "The nearer his successes *approached* him to the throne." "Go *flee* thee away into the land of Judah." "I think it by no means a fit and decent thing to *vie* charities," &c. "They have spent their whole time and pains to *agree* the sacred with the profane chronology."

2. Active verbs are sometimes as improperly made neuter; as, "I must *premise* with three circumstances." "Those that think to *ingratiate with* him by calumniating me."

3. The neuter verb is varied like the active; but, having in some degree the nature of the passive, it admits, in many instances, of the passive form, retaining still the neuter signification, chiefly in such verbs as signify some sort of motion, or change of place or condition: as, "I am come; I was gone; I am grown; I was fallen." The following examples, however, appear to be erroneous, in

giving the neuter verbs a passive form, instead of an active one. "The rule of our holy religion, from which we *are* infinitely *swerved*." "The whole obligation of that law and covenant *was* also *ceased*." "Whose number *was* now *amounted* to three hundred." "This mareschal, upon some discontent, *was entered* into a conspiracy against his master." "At the end of a campaign, when half the men *are deserted* or killed." It should be, "*have* swerved, *had* ceased," &c.

4. The verb *to be*, through all its variations, has the same case after it, as that which next precedes it: "*I* am *he* whom they invited;" "*It* may be (or might have been) *he*, but *it* cannot be (or could not have been) *I*;" "*It* is impossible to be *they*;" "*It* seems to have been *he*, who conducted himself so wisely;" "*It* appeared to be *she* that transacted the business;" "I understood *it* to be *him*;" "I believe *it* to have been *them*;" "We at first took *it* to be *her*; but were afterwards convinced that *it* was not *she*." "He is not the person *who* it seemed he was." "He is really the person *who* he appeared to be." "She is not now the woman *whom* they represented *her* to have been." "*Whom* do you fancy *him* to be?" By these examples, it appears that this substantive verb has no government of case, but serves, in all its forms, as a conductor to the cases; so that the two cases which, in the construction of the sentence, are the *next* before and after it, must always be alike. Perhaps this subject will be more intelligible to the learner, by observing that the words in the cases preceding, and following the verb *to be*, may be said to be *in apposition* to each other. Thus, in the sentence, "I understood it to be him," the words *it* and *him* are in apposition; that is, they refer to the same thing, and are in the same case."

The following sentences contain deviations from the rule, and exhibit the pronoun in a wrong case: "It might have been *him*, but there is no proof of it;" "Though I

was blamed, it could not have been *me*;" "I saw one whom I took to be *she*;" "She is the person *who* I understood it to have been:" "*Who* do you think me to be?" "*Whom* do men say that I am?" "And *whom* think ye that I am?"

5. The auxiliary *let* governs the objective case: as, "Let *him* beware;" "Let *us* judge candidly;" "Let *them* not presume;" "Let *me* die the death of the righteous."

RULE XII.

One verb governs another that follows it, or depends upon it, in the infinitive mood: as, "Cease *to do* evil; learn *to do* well;" "We should be prepared *to render* an account of our actions."

The preposition *to*, though generally used before the latter verb, is sometimes properly omitted; as, "I heard him say it;" instead of "*to* say it."

The verbs which have commonly other verbs following them in the infinitive mood, without the sign *to*, are Bid, dare, need, make, see, hear, feel; and also, let, not used as an auxiliary; and perhaps a few others: as, "I bade him do it;" "Ye dare not do it;" "I saw him do it;" "I heard him say it;" "Thou lettest him go."

1. In the following passages, the word *to*, the sign of the infinitive mood, where it is distinguished by Italic characters, is superfluous and improper. "I have observed some satirists *to* use," &c. "To see so many *to* make so little conscience of so great a sin." "It cannot but be a delightful spectacle to God and angels, to see a young person, besieged by powerful temptations on every side, to acquit himself gloriously, and resolutely *to* hold out against the most violent assaults; to behold one in the prime and flower of his age, that is courted by pleasures and honours, by the devil, and all the bewitching vanities of the world, *to* reject all these, and *to* cleave steadfastly unto God."

This mood has also been improperly used in the following places: "I am not like other men, *to* envy the talents I cannot reach." "Grammarians have denied, or at least doubted, them *to be* genuine." "That all our doings may be ordered by thy governance, *to do* always what is righteous in thy sight."

Adjectives, substantives, and participles, frequently govern the infinitive mood after them: as, "He is eager to learn;" "She is worthy to be loved;" "They have a desire to improve;" "Endeavouring to persuade."

The infinitive mood has much of the nature of a substantive, expressing the action itself which the verb signifies, as the participle has the nature of an adjective. Thus the infinitive mood does the office of a substantive in different cases: in the nominative; as, "To *play* is pleasant:" in the objective: as, "Boys love to *play*;" "For *to will* is present with me; but *to perform* that is which is good, I find not."

The infinitive mood is often made absolute, or used independently on the rest of the sentence, supplying the place of the conjunction *that* with the subjunctive mood: as, "To confess the truth, I was in fault;" "To begin with the first;" "To proceed;" "To conclude;" that is, "That I may confess," &c.

RULE XIII.

In the use of verbs and words, that, in point of time, relate to each other, the order of time must be observed. Instead of saying, "The Lord *hath given*, and the Lord hath taken away;" we should say, "The Lord *gave*," &c. Instead of, "I *remember* him these many years; it should be, "I *have remembered* him," &c.

It is not easy to give particular rules for the management of the moods and tenses of verbs with respect to one another, so that they may be proper and consistent; but the

best rule that can be given, is this very general one, "To observe what the sense necessarily requires." It may, however, be of use to give a few examples that seem faulty in these respects. "The last week I intended *to have written*," is a very common phrase; the infinitive being in the past time, as well as the verb which it follows. But it is certainly wrong: for how long soever it now is since I thought of writing, "to write" was then present to me, and must still be considered as present, when I bring back that time, and the thoughts of it. It ought, therefore, to be, "The last week I intended *to write*." The following sentences are also erroneous: "I cannot excuse the remissness of those whose business it should have been, as it certainly was their interest, to *have interposed* their good offices." "There were two circumstances which made it necessary for them to *have lost* no time." "History painters would have found it difficult to *have invented* such a species of beings." "It ought to be, "*to interpose, to lose, to invent*." "On the morrow, because he should have known the certainty, wherefore he was accused of the Jews, he loosed him." It ought to be, "because he *would know*," or rather, "*being willing to know*." "The blind man said unto him, Lord, that I *might* receive my sight." "If by any means I *might* attain unto the resurrection of the dead;" "*may*," in both places, would have been better. "From his biblical knowledge, he appears to study the Scriptures with great attention;" "*to have studied*." &c. "I feared that I should have lost it, before I arrived at the city;" "*should lose it*." "I had rather walk;" It should be, "I *would* rather walk." "It would have afforded me no satisfaction, if I could perform it:" it should be, "if I *could have* performed it;" or "It *would afford* me no satisfaction, if I *could perform* it."

To preserve consistency in the time of verbs, we must recollect that, in the subjunctive mood, the present and imperfect tenses often carry with them a future tense; and, that the auxiliaries *should* and *would*, in the imperfect times

are used to express the present and future as well as the past: for which see page 83.

1. It is proper further to observe, that verbs of the infinitive mood, in the following form; "to write," "to be writing," and "to be written," always denote something *contemporary with* the time of the governing verb, or *subsequent to it*; but when verbs of that mood are expressed as follows; "To have been writing," "to have written," and "to have been written," they always denote something *antecedent* to the time of the governing verb. This remark is thought to be of importance; for if duly attended to, it will, in most cases, be sufficient to direct us in the relative application of these tenses.

The following sentence is properly and analogically expressed: "I found him better than I expected to find him." "Expected *to have found* him," is irreconcilable alike to grammar and to sense. Indeed, all verbs expressive of hope, desire, intention or command, must invariably be followed by the present, and not the perfect of the infinitive. Every person would perceive an error in this expression: "It is long since I commanded him *to have done* it:" Yet "expected to *have found*," is no better. It is as clear that the *finding* must be posterior to the expectation as that the *obedience* must be posterior to the command.

In the sentence which follows, the latter verb is with propriety put in the perfect tense of the infinitive mood: "It would have afforded me great pleasure, *to have been* the messenger of such intelligence." As the message must have preceded the pleasure, the infinitive which expresses it, must also be precedent in time. But in this sentence, "It was truly comfortable *to see* him so affectionate and dutiful to his parents," the verb is properly put in the present of the infinitive; because the *comfort* and the *seeing* were contemporary.

It is proper to inform the learner, that, in order to express the past time with the defective verb *ought*, the perfect of the infinitive must always be used: as, "He ought

to have done it." When we use this verb, this is the only possible way to distinguish the past from the present.

In support of the positions advanced under this rule, we can produce the sentiments of eminent grammarians: amongst whom are Lowth and Campbell. But there are some writers on grammar, who strenuously maintain, that the governed verb in the infinitive ought to be in the past tense, when the verb which governs it, is in the past time. Though this cannot be admitted, in the instances which we have already given under this rule, or in any instances of a similar nature, yet there can be no doubt that, in many cases, in which the thing referred to preceded the governing verb, it would be proper and allowable. We may say; "From a conversation I once had with him, he *appeared to have studied* Homer with great care and judgment." It would be proper also to say, "From his conversation, he *appears to have studied* Homer with great care and judgment:" "That unhappy man *is supposed to have died* by violence." These examples are not only consistent with our rule, but they confirm and illustrate it. It is the tense of the governing verb only, that marks what is called the absolute time: the tense of the verb governed marks solely its relative time with respect to the other.

To assert, as some writers do, that verbs in the infinitive mood have no tenses, no relative distinctions of present, past and future, is inconsistent with just grammatical views of the subject. That these verbs associate with verbs in all the tenses, is no proof of their having no peculiar time of their own. Whatever period the governing verb assumes, whether present, past, or future, the governed verb in the infinitive always respects that period, and its time is calculated from it. Thus, the time of the infinitive may be before, after, or the same as, the time of the governing verb, according as the thing signified by the infinitive is supposed to be before, after, or present with, the thing denoted by the governing verb. It is, therefore, with great propriety, that tenses are assigned to verbs of the infinitive

mood. The point of time from which they are computed, is of no consequence : since present, past, and future, are completely applicable to them. Our limits do not permit us to discuss this point at large ; or we might further evince the truth of our positions, by showing how far all the tenses of verbs denote *relative time ;* and by elucidating the subject with a variety of examples. See the remarks on the participles, and the note at page 77.

We shall conclude our observations under this rule, by remarking, that though it may sometimes be proper to use the past infinitive *immediately* after the governing verb, yet it is generally better to give the sentence a different turn. Thus, instead of saying, " I wish to have written to him sooner," " I then wished to have written to him sooner," " He will one day wish to have written sooner ;" it would be more perspicuous and forcible, as well as more agreeable to the practice of good writers, to say, " I wish that I had written to him sooner," " I then wished that I had written to him sooner," " He will one day wish that he had written sooner." Should the justness of these strictures be admitted, there would still be numerous occasions for the use of the past infinitive ; as we may perceive by a few examples. " It would have made me happy to have found him wise and virtuous." " To have deferred his repentance longer, would have disqualified him from repenting at all." " They will then see, that to have faithfully performed their duty, would have been their greatest consolation."

RULE XIV.

Participles have the same government as the verbs have from which they are derived : as, " I am weary with *hearing him ;* " She is *instructing us ;*" " He was *admonishing them.*"

1. Participles are sometimes governed by the article; for the present participle, with the definite article *the* before it, becomes a substantive, and must have the preposi-

tion *of* after it: as, "These are the rules of Grammar, by the observing of which, you may avoid mistakes." It would not be proper to say, "by the observing which;" nor, "by observing of which;" but the phrase, without either article or preposition, would be right: as, "by observing which." The article *a* or *an* has the same effect: as, "This was a betraying of the trust reposed in him."

This rule arises from the nature and idiom of our language, and from as plain a principle as any on which it is founded; namely, that a word which has the article before it, and the possessive preposition *of* after it, must be a noun; and, if a noun, it ought to follow the construction of a noun, and not to have the regimen of a verb. It is the participial termination of this sort of words that is apt to deceive us, and make us treat them as if they were of an amphibious species, partly nouns and partly verbs.

The following are a few examples of the violation of this rule. "He was sent to prepare the way, by preaching of repentance;" it ought to be, "by *the* preaching of repentance;" or, "by preaching repentance." "By the continual mortifying our corrupt affections." it should be, "by the continual mortifying *of*," or, "by continually mortifying our corrupt affections." "They laid out themselves towards *the* advancing and promoting the good of it;" "towards advancing and promoting the good." "It is *an* overvaluing ourselves, to reduce every thing to the narrow measure of our capacities;" "it is overvaluing ourselves," or, "*an* overvaluing *of* ourselves," "Keeping of one day in seven," &c. it ought to be, "*the* keeping *of* one day;" or, "keeping one day."

A phrase in which the article precedes the present participle and the possessive preposition follows it, will not, in every instance, convey the same meaning, as would be conveyed by the participle without the article and preposition. "He expressed the pleasure he had in the hearing of the philosopher," is capable of a different sense from,

"He expressed the pleasure he had in hearing the philosopher." When therefore, we wish, for the sake of harmony or variety, to substitute one of these phraseologies for the other, we should previously consider whether they are perfectly similar in the sentiments they convey.

2. The same observations which have been made respecting the effect of the article and participle, appear to be applicable to the pronoun and participle when they are similarly associated: as, "Much depends on *their observing of* the rule, and error will be the consequence of *their neglecting of* it," instead of "*their observing* the rule, and *their neglecting* it." We shall perceive this more clearly, if we substitute a noun for the pronoun; as, "Much depends upon *Tyro's observing of* the rule," &c. But, as this construction sounds rather harshly, it would, in general, be better to express the sentiment in the following, or some other form: "Much depends on the *rule's being observed*; and error will be the consequence of *its being neglected*." This remark may be applied to several other modes of expression to be found in this work; which, though they are contended for as strictly correct, are not always the most eligible, on account of their unpleasant sound. See pages 56, 77, 171—175.

We sometimes meet with expressions like the following: "*In forming of* his sentences, he was very exact:" "*From calling of* names, he proceeded to blows." But this is incorrect language; for prepositions do not, like articles and pronouns, convert the participle into the nature of a substantive; as we have shown above in the phrase, "By observing which."

3. As the perfect participle and the imperfect tense are sometimes different in their form, care must be taken that they be not indiscriminately used. It is frequently said, "He begun," for "he began;" "he run," for "he ran;" "he drunk," for "he drank;" the participle being here used instead of the imperfect tense: and much more fre-

quently the imperfect tense instead of the participle: as, "I had wrote," for "I had written;" "I was chose," for "I was chosen;" "I have eat," for "I have eaten;" "His words were interwove with sighs;" "were *interwoven*." "He would have spoke;" "*spoken*." "He hath bore witness to his faithful servants;" "*borne*." "By this means he over-run his guide;" "*over-ran*." "The sun has rose;" "*risen*." "His constitution has been greatly shook, but his mind is too strong to be shook by such causes;" "*shaken*," in both places. "They were verses wrote on glass," "*written*." "Philosophers have often mistook the source of true happiness:" it ought to be "*mistaken*."

The participle ending in *ed* is often improperly contracted by changing *ed* into *t*; as, "In good behaviour, he is not *surpast* by any pupil of the school." It ought to be "*surpassed*."

RULE XV.

Adverbs, though they have no government of case, tense, &c. require an appropriate situation in the sentence, viz. for the most part, before adjectives after verbs active or neuter, and frequently between the auxiliary and the verb: as "He made a *very sensible* discourse; he *spoke unaffectedly* and *forcibly*, and *was attentively heard* by the whole assembly."

A few instances of erroneous positions of adverbs may serve to illustrate the rule. "He must not expect to find study agreeable always;" "*always* agreeable." "We always find them ready when we want them;" "we find them *always* ready," &c. "Dissertations on the prophecies which have remarkably been fulfilled;" "which have been *remarkably*." "Instead of looking contemptuously down on the crooked in mind or in body, we should look up thankfully to God, who hath made us better;" "instead of looking down *contemptuously*, &c. we should *thank-*

fully look up," &c. " If thou art blessed naturally with a good memory, continually exercise it;" " *naturally blessed*," &c. " exercise it *continually*."

Sometimes the adverb is placed with propriety before the verb, or at some distance after it; sometimes between the two auxiliaries: and sometimes after them both; as in the following examples. " Vice *always* creeps by degrees, and *insensibly* twines around us those concealed fetters, by which we are at last *completely* bound." " He encouraged the English Barons to carry their opposition *farther*." " They compelled him to declare that he would abjure the realm *for ever*;" instead of " to carry farther their opposition;" and " to abjure for ever the realm." " He has *generally* been reckoned an honest man;" " The book may *always* be had at such a place:" in preference to " has been generally;" and " may be always:" " These rules will be *clearly* understood, after they have been *diligently* studied," are preferable to, " These rules will *clearly* be understood, after they have *diligently* been studied."

From the preceding remarks and examples, it appears that no exact and determinate rule can be given for the placing of adverbs on all occasions. The general rule may be of considerable use; but the easy flow and perspicuity of the phrase, are the things which ought to be chiefly regarded.

The adverb *there* is often used as an expletive, or as a word that adds nothing to the sense; in which case it precedes the verb and the nominative noun: as, " There is a person at the door;" " There are some thieves in the house;" which would be as well, or better, expressed by saying, " A person is at the door;" " Some thieves are in the house." Sometimes it is made use of to give a small degree of emphasis to the sentence: as, "*There* was a man sent from God, whose name was John." When it is applied in its strict sense, it principally follows the verb and the nominative case: as, " The man stands *there*."

1. The adverb *never* generally precedes the verb: as, " I never was there;" " He never comes at a proper time."

When an auxiliary is used, it is placed indifferently, either before or after this adverb: as, "He was never seen (or never was seen) to laugh from that time." *Never* seems to be improperly used in the following passages. "Ask me never so much dowry and gift." "If I make my hands never so clean." "Charm he never so wisely." The word "*ever*" would be more suitable to the sense.

2. In imitation of the French idiom, the adverb of place *where*, is often used instead of the pronoun relative and a preposition. "They framed a protestation, *where* they repeated all their former claims; i. e. "*in which* they repeated." "The king was still determined to run forwards, in the same course *where* he was already, by his precipitate career, too fatally advanced;" i. e. "*in which* he was." But it would be better to avoid this mode of expression.

The adverbs *hence*, *thence* and *whence*, imply a preposition; for they signify, "from this place, from that place, from what place." It seems, therefore, strictly speaking, to be improper to join a preposition with them, because it is superfluous: as, "This is the leviathan, from whence the wits of our age are said to borrow their weapons;" "An ancient author prophecies from hence." But the origin of these words is little attended to, and the preposition *from* so often used in construction with them, that the omission of it, in many cases, would seem stiff, and be disagreeable.

The adverbs *here*, *there*, *where*, are often improperly applied to verbs signifying motion, instead of the adverbs *hither*, *thither*, *whither*: as, "He came *here* hastily;" "They rode *there* with speed." They should be, "He came *hither*:" "They rode *thither*," &c.

3. We have some examples of adverbs being used for substantives: "In 1687, he erected it into a community of regulars, since *when*, it has begun to increase in those countries as a religious order;" i. e. "since *which time*." "A little while and I shall not see you;" i. e. "a *short time*." "It is worth their while;" i. e. "it deserves their time and

pains." But this use of the word rather suits familiar than grave style. The same may be said of the phrase, "To do a thing *anyhow*;" i. e. "in any manner;" or, "*somehow*;" i. e. "in some manner." "Somehow, worthy as these people are, they look upon public penance as disreputable."

RULE XVI.

Two negatives, in English, destroy one another, or are equivalent to an affirmative: as, "*Nor* did they *not* perceive him;" that is, "they did perceive him." "His language, though inelegant, is *not ungrammatical*:" that is, "it is grammatical."

It is better to express an affirmation, by a regular affirmative, than by two separate negatives, as in the former sentence: but when one of the negatives is joined to another word, as in the latter sentence, the two negatives form a pleasing and delicate variety of expression.

Some writers have improperly employed two negatives instead of one; as in the following instances: "I never did repent for doing good, nor shall not now:" "*nor shall I now*." "Never no imitator ever grew up to his author:" "*never did any*," &c. "I cannot by no means allow him what his argument must prove:" "I cannot by *any* means," &c. or, "I *can by no means*." "Nor let no comforter approach me;" "nor let *any* comforter," &c. "Nor is danger ever apprehended in such a government, no more than we commonly apprehend danger from thunder or earthquakes:" it should be, "*any more*." "Ariosto, Tasso, Galileo, *no more* than Raphael, were *not* born in republics." "Neither Ariosto, Tasso, nor Galileo, any more than Raphael, was born in a republic."

RULE XVII.

Prepositions govern the objective case; as, "I have heard a good character *of her*;" "*From hi* I that is needy turn not away;" "A word to the

wise is sufficient *for them;*" "Strength of mind is *with them* that are pure in heart."

The following are examples of the nominative case being used instead of the objective. "Who servest thou under?" "Who do you speak to?" "We are still much at a loss who civil power belongs to?" "Who dost thou ask for?" "Associate not with those who none can speak well of." In all these places it ought to be "*whom.*"

The prepositions *to* and *for* are often understood, chiefly before the pronouns: as, "Give me the book;" "Get me some paper;" that is, "*to* me; *for* me." "Wo is me;" i. e. "*to* me." "He was banished England;" i. e. "*from* England."

1. The preposition is often separated from the relative which it governs: as, "Whom wilt thou give it to?" instead of, "*To whom* wilt thou give it?" "He is an author whom I am much delighted with;" "The world is too polite to shock authors with a truth, which generally their booksellers are the first that inform them of." This is an idiom to which our language is strongly inclined; it prevails in common conversation, and suits very well with the familiar style in writing: but the placing of the preposition before the relative, is more graceful, as well as more perspicuous, and agrees much better with the solemn and elevated style.

2. Some writers separate the preposition from its noun, in order to connect different prepositions with the same noun: as, "To suppose the zodiac and planets to be efficient *of*, and antecedent *to*, themselves." This, whether in the familiar or the solemn style, is always inelegant, and should generally be avoided. In forms of law, and the like, where fulness and exactness of expression must take place of every other consideration, it may be admitted.

3. Different relations, and different senses, must be expressed by different prepositions, though in conjunction

with the same verb or adjective. Thus we say, "to converse *with* a person, *upon* a subject, *in* a house," &c. We also say, "We are disappointed *of* a thing," when we cannot get it, "and disappointed *in* it," when we have it, and find it does not answer our expectations. But two different prepositions must be improper in the same construction, and in the same sentence: as, "The combat *between* thirty Britons *against* twenty English."

In some cases it is difficult to say, to which of two prepositions the preference is to be given, as both are used promiscuously, and custom has not decided in favour of either of them. We say "Expert at," and "expert in a thing." "Expert at finding a remedy for his mistakes;" "Expert in deception."

When prepositions are subjoined to nouns, they are generally the same that are subjoined to the verbs from which the nouns are derived: as, "A compliance *with*," "to comply *with*;" "A disposition *to* tyranny," "disposed *to* tyrannise."

4. As an accurate and appropriate use of the preposition is of great importance, we shall select a considerable number of examples of impropriety, in the application of this part of speech.

1st. With respect to the preposition *of*—"He is resolved of going to the Persian court;" "*on* going" &c. "He was totally dependent of the Papal crown;" "*on* the Papal," &c. "To call of a person and to wait of him;" "*on* a person," &c. "He was eager of recommending it to his fellow citizens," "*in* recommending," &c. *Of* is sometimes omitted, and sometimes inserted, after *worthy*: as, "It is worthy observation," or, "of observation." But it would have been better omitted in the following sentences. "The emulation who should serve their country best no longer subsists among them, but *of* who should obtain the most lucrative command." "The rain hath been falling *of* a long time;" "falling a long time." "It is

situation chiefly which decides of the fortune and characters of men :" "decides the fortune," or, "*concerning* the fortune." "He found the greatest difficulty of writing ;" "*in* writing." "It might have given me a greater taste of its antiquities." A taste *of* a thing implies actual enjoyment of it ; but a taste *for* it, implies only a capacity for enjoyment. "This had a much greater share of inciting him, than any regard after his father's commands ;" share *in* inciting," and "regard *to* his father's," &c.

2d. With respect to the prepositions *to* and *for*.—"You have bestowed your favours to the most deserving persons ;" "*upon* the most deserving," &c. "He accused the ministers for betraying the Dutch ;" "*of* having betrayed." "His abhorrence to that superstitious figure ;" "*of* that," &c. "A great change to the better ;" "*for* the better." "Thy prejudice to my cause ;" "*against*." "The English were very different people then to what they are at present ;" "*from* what," &c. "In compliance to the declaration ;" "*with*," &c. "It is more than they thought for ;" "thought *of*." "There is no need for it ;" "*of* it." *For* is superfluous in the phrase, "More than he knows *for*." "No discouragement for the authors to proceed ;" "*to* the authors," &c. "It was perfectly in compliance to some persons ;" "*with*." "The wisest princes need not think it any diminution to their greatness, or derogation to their sufficiency, to rely upon counsel ;" "diminution *of*." and "derogation *from*"

3d. With respect to the prepositions *with* and *upon*.—"Reconciling himself with the king." "Those things which have the greatest resemblance with each other, frequently differ the most." "That such rejection should be consonant with our common nature." "Conformable with," &c. "The history of Peter is agreeable with the sacred texts." In all the above instances, it should be, "*to*," instead of "*with*." "It is a use that perhaps I should not have thought on ;" "thought *of*." "A greater quantity may be taken from the heap, without making any sensible

alteration upon it;" "*in* it." "Intrusted to persons on whom the parliament could confide;" "*in* whom." "He was made much on at Argos;" "much *of*." "If policy can prevail upon force;" "*over* force." "I do likewise dissent with the examiner;" "*from*."

4th. With respect to the prepositions *in*, *from*, &c.—"They should be informed in some parts of his character;" "*about*," or "*concerning*." "Upon such occasions as fell into their cognizance;" "*under*." "That variety of factions into which we are still engaged;" "*in* which." "To restore myself into the favour;" "*to* the favour." "Could he have profited from repeated experiences;" "*by*." *From* seems to be superfluous after *forbear:* as, "He could not forbear from appointing the pope," &c. "A strict observance after times and fashions;" "*of* times." "The character which we may now value ourselves by drawing;" "*upon* drawing." "Neither of them shall make me swerve out of the path;" "*from* the path." "Ye blind guides, which strain *at* a gnat, and swallow a camel;" it ought to be, "which strain *out* a gnat, or, take a gnat out of the liquor by straining it." The impropriety of the preposition has wholly destroyed the meaning of the phrase.

The preposition *among* always implies a number of things; and therefore cannot be used in conjunction with the word *every*, which is in the singular number: as, "Which is found among every species of liberty;" "The opinion seems to gain ground among every body."

5. The preposition *to* is made use of before nouns of place, when they follow verbs and participles of motion: as, "I went *to* London;" "I am going to town." But the preposition *at* is used after the neuter verb *to be:* as, "I have been *at* London;" "I was at the place appointed;" "I shall be *at* Paris." We likewise say; "He touched, arrived *at* any place." The preposition *in* is set before countries, cities, and large towns: as, "He lives in France, in London, or in Birmingham." But before villages, single

houses, and cities which are in distant countries *at*, is used; as, "He lives at Hackney;" "He resides at Montpelier."

It is a matter of indifference with respect to the pronoun *one another*, whether the preposition *of* be placed between the two parts of it, or before them both. We may say, "They were jealous of one another;" or "They were jealous one of another;" but perhaps the former is better.

Participles are frequently used as prepositions: as, excepting, respecting, touching, concerning, according. "They were all in fault *except* or *excepting* him."

RULE XVIII.

Conjunctions connect the same moods and tenses of verbs, and cases of nouns and pronouns: as, "Candour is *to be approved and practised*:" "If thou sincerely *desire*, and earnestly *pursue* virtue, she *will* assuredly *be found* by thee, *and prove* a rich reward:" "The master taught *her and me* to write;" "*He and she* were school-fellows."

Conjunctions are, indeed, frequently made to connect different moods and tenses of verbs; but in these instances the nominative must be repeated, which is not necessary, though it may be done, under the construction to which the rule refers. We may say, "He *lives* temperately *and* he *has* long *lived* temperately;" "He *may return*, but he *will not continue*;" "She *was* proud, though she *is* now humble;" but it is obvious, that the repetition of the nominative in such cases, is indispensable; and that, by this means, the latter members of these sentences are rendered not so strictly dependent on the preceding, as those are which come under the rule. When, in the progress of a sentence, we pass from the affirmative to the negative form, or from the negative to the affirmative, the subject or nominative is always resumed: as, "He is rich, but he is not respectable." "He is not rich, but he is respectable." There appears to be equal reason for repeating the nomi-

native, and resuming the subject, when the course of the sentence is diverted by a change of the mood or tense.

A few examples of inaccuracies respecting this rule may further display its utility.

"If thou bring thy gift to the altar, and there rememberest that thy brother hath aught against thee." It ought to be," "and there *remember*."

"If he prefer a virtuous life, and is sincere in his professions, he will succeed;" "if he *prefers*."

"To deride the miseries of the unhappy, is inhuman; and wanting compassion towards them, is unchristian;" "and *to want* compassion."

"The parliament addressed the king, and has been prorogued the same day:" and *was* prorogued."

"Anger glances into the breast of a wise man, but will rest only in the bosom of fools;" "but *rests* only;" or, "but *it will* rest only." "His wealth and him bid adieu to each other;" "and *he*." "He entreated us, my comrade and I, to live harmoniously;" "comrade and *me*." "My sister and her were on good terms;" "and *she*." "Virtue is praised by many, and would be desired also, if her worth were really known;" "and *she* would." "The world recedes, and will soon disappear;" "and *it* will." "We often overlook the blessings which are in our possession, and are searching after those which are out of our reach;" it ought to be, "and *search* after."

RULE XIX.

Some conjunctions require the indicative, some the subjunctive mood, after them. It is a general rule, that when something contingent or doubtful is implied, the subjunctive ought to be used: as, "*If I were* to write, he would not regard it;" "He will not be pardoned, *unless he repent*."

Conjunctions that are of a positive and absolute nature require the indicative mood. "*As* virtue

advances, so vice *recedes :*" " He is healthy, *because* he *is* temperate."

The conjunctions, *if*, *though*, *unless*, *except*, *whether*, &c. generally require the subjunctive mood after them : as, " *If* thou *be* afflicted, repine not ;" " *Though* he *slay* me, yet will I trust in him ;" " He cannot be clean, *unless* he *wash* himself ;" " No power, *except* it *were* given from above ;" " *Whether* it *were* I or they, so we preach." But even these conjunctions, when the sentence does not imply doubt, admit of the indicative : as, " *Though* he *is* poor, he is contented."

The following example may, in some measure, serve to illustrate the distinction between the subjunctive and the indicative moods. " *Though* he *were* divinely inspired, and spoke therefore as the oracles of God, with supreme authority ; *though* he *were* endued with supernatural powers, and could, therefore, have confirmed the truth of what he uttered by miracles ; yet, in compliance with the way in which human nature and reasonable creatures are usually wrought upon, he reasoned." That our Saviour was divinely inspired, and endued with supernatural powers, are positions that are here taken for granted, as not admitting of the least doubt ; they would therefore have been better expressed in the indicative mood : " *Though* he *was* divinely inspired ; *though* he *was* endued with supernatural powers." The subjunctive is used in the like improper manner in the following example : " *Though* he *were* a son, yet learned he obedience, by the things which he suffered." But, in a similar passage, the indicative with great propriety, is employed to the same purpose : " *Though* he *was* rich, yet for your sakes he became poor."

1. *Lest*, and *that*, annexed to a command preceding, necessarily require the subjunctive mood : as, " Love not sleep, *lest* thou *come* to poverty ; " Reprove not a scorner, *lest* he *hate* thee ;" " Take heed *that* thou *speak* not to Jacob."

If with *but* following it, when futurity is denoted, requires the subjunctive mood: as, "*If* he do *but* touch the hills, they shall smoke;" "*If* he *be but* discreet, he will succeed." But the indicative ought to be used, on this occasion, when future time is not signified: as, "*If*, in this expression, he *does but* jest, no offence should be taken;" "*If* she *is but* sincere, I am happy." The same distinction applies to the following forms of expression: "If he *do* submit, *it* will be from necessity;" "Though he *does* submit, he is not convinced:" "If then I do not reward this service, he will be discouraged;" "If thou *dost* heartily forgive him, endeavour to forget the offence."

2. In the following instances, the conjunction *that*, expressed or understood, seems to be improperly accompanied with the subjunctive mood. "So much she dreaded his tyranny, *that* the fate of her friend she *dare* not lament." "He reasoned so artfully that his friends would listen, and think [*that*] he *were* not wrong."

3. The same conjunction governing both the indicative and the subjunctive moods, in the same sentence, and in the same circumstances, seems to be a great impropriety: as in these instances. "*If* there *be* but one body of legislators, it is no better than a tyranny; *if* there *are* only two, there will want a casting voice." "*If* a man *have* a hundred sheep, and one of them is gone astray," &c.

4. Almost all the irregularities in the construction of any language, have arisen from the elipsis of some words, which were originally inserted in the sentence, and made it regular; and it is probable, that this has been the case with respect to the conjunctive form of words, now in use; which will appear from the following examples: "We shall overtake him though he *run*;" that is, "though he *should* run;" "Unless he *act* prudently, he will not accomplish his purpose;" that is, "unless he *shall* act prudently." "If he *succeed* and *obtain* his end, he will not be the happier for it;"

that is, "If he *should* succeed, and *should* obtain his end." These remarks and examples are designed to show the original of our present conjunctive forms of expression; and to enable the student to examine the propriety of using them, by tracing the words in question to their proper origin and ancient connexions. But it is necessary to be more particular on this subject, and therefore we shall add a few observations respecting it.

That part of the verb which grammarians call the present tense of the subjunctive mood, has a future signification. This is effected by varying the terminations of the second and third persons singular of the indicative; as will be evident from the following examples: "If thou *prosper*, thou shouldst be thankful;" "Unless he *study* more closely he will never be learned." Some writers however would express these sentiments without those variations; "If thou *prosperest*," &c. "Unless he *studies*," &c: and as there is great diversity of practice in this point, it is proper to offer the learners a few remarks to assist them in distinguishing the right application of these different forms of expression. It may be considered as a rule, that the changes of termination are necessary, when these two circumstances concur: 1st, When the subject is of a dubious and contingent nature; and 2d, When the verb has a reference to future time. In the following sentences, both these circumstances will be found to unite: "If thou *injure* another, thou wilt hurt thyself;" "He has a hard heart; and if he *continue* impenitent, he must suffer:" "He will maintain his principles, though he *lose* his estate;" "Whether he *succeed* or not, his intention is laudable; "If he *be* not prosperous, he will not repine;" "If a man *smite* his servant, and he *die*," &c. *Exodus* xxi. 20. In all these examples, the things signified by the verbs are uncertain, and refer to future time. But in the instances which follow, future time is not referred to; and therefore a different construction takes place: "If thou *livest* virtuously, thou art happy;" "Unless he *means* what he says, he is doubly faithless;" "If

He *allows* the excellence of virtue, he does not regard her precepts;" "Though he *seems* to be simple and artless, he has deceived us;" "Whether virtue *is* better than rank or wealth, admits not of any dispute;" "If thou *believest* with all thy heart, thou mayst," &c. *Acts* viii. 37.—There are many sentences, introduced by conjunctions, in which neither contingency nor futurity is denoted: as, "Though he *excels* her in knowledge, she far exceeds him in virtue." "I have no doubt of his principles: but if he *believes* the truths of religion, he does not act acccording to them."

That both the circumstances of contingency and futurity are necessary, as tests of the propriety of altering the terminations, will be evident, by inspecting the following examples; which show that there are instances, in which neither of the circumstances alone implies the other. In the three examples following, contingency is denoted, but not futurity. "If he *thinks* as he speaks, he may safely be trusted." "If he *is* now disposed to it, I will perform the operation." "He acts uprightly, unless he *deceives* me." In the following sentences, futurity is signified, but not contingency. "As soon as the sun *sets*, it will be cooler," "As the autumn *advances*, these birds will gradually emigrate."

It appears, from the tenor of the examples adduced, that the rules above mentioned may be extended to assert that in cases wherein contingency and futurity do not concur, it is not proper to turn the verb from its signification of present time, nor to vary its form or termination. The verb would then be in the indicative mood, whatever conjunctions might attend it.—If these rules, which seem to form the true distinction between the subjunctive and the indicitive moods in this tense, were adopted and established in practice, we should have on this point, a principle of decision simple and precise, and readily applicable to every case that may occur.—It will, doubtless, sometimes happen, that, on this occasion, as well as on many other

occasions, a strict adherence to grammatical rules, would render the language stiff and formal: but when cases of this sort occur, it would be better to give the expression a different turn, than to violate grammar for the sake of ease, or even of elegance. See *Rule* 14. *Note* 2.

5. On the form of the auxiliaries in the compound tenses of the subjunctive mood, it seems proper to make a few observations. Some writers express themselves in the perfect tense, as follows: "If thou *have* determined, we must submit:" "Unless he *have* consented, the writing will be void:" but we believe that few authors of critical sagacity write in this manner. The proper form seems to be, "If thou *hast* determined; unless he *has* consented," &c. conformably to what we meet with in the Bible: "I have surnamed thee, though thou *hast* not known me." *Isaiah* xlv. 4, 5. "What is the hope of the hypocrite, though he *hath* gained," &c. *Job* xxvii. 8. See also *Acts* xxviii. 4.

6. In the pluperfect and future tenses, we sometimes meet with such expressions as these: "If thou *had* applied thyself diligently, thou wouldst have reaped the advantage;" "Unless thou *shall* speak the whole truth, we cannot determine;" "If thou *will* undertake the business, there is little doubt of success." This mode of expressing the auxiliaries does not appear to be warranted by the general practice of correct writers. They should be *hadst*, *shalt*, and *wilt*: and we find them used in this form in the sacred Scriptures.

"If thou *hadst* known," &c. *Luke* xix. 47. "If thou *hadst* been here," &c. *John* xi. 21. "If thou *wilt*, thou canst make me clean," *Matt.* viii. 2. See also, 2 *Sam.* ii. 27. *Matt.* xvii. 4.

7. The second person singular of the imperfect tense in the subjunctive mood, is also very frequently varied in its termination: as, "If thou *loved* him truly, thou wouldst obey him;" "Though thou *did* conform, thou hast gained

nothing by it." This variation, however, appears to be improper. Our present version of the Scriptures, which we again refer to, as a good grammatical authority in points of this nature, decides against it. "If thou *knowest* the gift," &c. *John* iv. 10. "If thou *didst* receive it, why dost thou glory?" &c. 1 *Cor.* iv. 7. See also, *Dan.* v. 22. But it is proper to remark, that the form of the verb *to be*, when used subjunctively in the imperfect tense, is indeed very considerably and properly varied from that which it has in the imperfect of the indicative mood: as the learner will perceive by turning to the conjugation of that verb.*

8. It may not be superfluous, also to observe, that the auxiliaries of the potential mood, when applied to the subjunctive, do not change the termination of the second person singular. We properly say, "If thou *mayst* or *canst* go:" "Though thou *mightst* live;" "Unless thou *couldst* read;" "If thou *wouldst* learn;" and not "If thou *may* or *can* go;" &c. It is sufficient, on this point, to adduce the authorities of Johnson and Lowth; "If thou *shouldst* go;" *Johnson*. "If thou *mayst*, *mightst*, or *couldst* love;" *Lowth*. Some authors think, that when *that* expresses the motive or end, the termination of these auxiliaries should be varied: as, "I advise thee, *that* thou *may* beware;" "He checked thee, *that* thou *should* not presume:" but there does not appear to be any ground for this exception. If the expression of "condition, doubt, contingency," &c. does not warrant a change in the form of these auxiliaries; why should they have it, when a motive or end is expressed? The translators of the Scriptures do not appear to have made the distinction contended for. "Thou buildest the wall, *that* thou *mayst* be their king," *Neh.* vi. 6. "There is forgiveness with thee; *that* thou *mayst* be feared." *Psalm* cxxx. 4.

From the preceding observations under this rule, it appears, that with respect to what is termed the present

* See observations on the manner of conjugating the subjunctive mood, at pages 90, 102.

tense of any verb, when the circumstances of contingency and futurity concur, it is proper to vary the terminations of the second and third persons singular; that without the concurrence of those circumstances, the terminations should not be altered: and that the verb and the auxiliaries of the three past tenses, and the auxiliaries of the future, undergo no alterations whatever: except the *imperfect* of the verb *to be*, which, in cases denoting contingency, is varied in all the persons of the singular number.

After perusing what has been advanced on this subject, it will be natural for the student to inquire, what is the extent of the subjunctive mood? Some grammarians think it extends only to what is called the present tense of verbs generally, under the circumstances of contingency and futurity; and to the imperfect tense of the verb *to be*, when it denotes contingency: because in these tenses only, the form of the verb admits of variation; and they suppose that it is variation merely which constitutes the distinction of moods. It is the opinion of other grammarians, that, besides the two cases just mentioned, all verbs in the three past, and the two future tenses, are in the subjunctive mood, when they denote contingency and uncertainty, though they have not any change of termination; and that, when contingency is not signified, the verb, through all these five tenses, belongs to the indicative mood, whatever conjunction may attend it. They think, that the definition and nature of the subjunctive mood, have no reference to change of termination, but that they refer merely to the manner of the being, action, or passion, signified by the verb; and that the subjunctive mood may as properly exist, without a variation of the verb, as the infinitive mood, which certainly has no terminations different from those of the indicative. The decision of this point is not, however, of much consequence. The rules which ascertain the propriety of varying, or not varying, the terminations of the verb, are of more importance; and may be well observed, without a uniformity of sentiment respecting the nature

and limits of the subjunctive mood. For further remarks on the subject, see sect. 8. p. 102.

There is a peculiar neatness in a sentence beginning with the conjunctive form of a verb. "*Were* there no difference, there would be no choice."

A double conjunctive, in two correspondent clauses of a sentence, is sometimes made use of: as, "*Had* he done this, he *had* escaped;" "*Had* the limitations on the prerogative been, in his time, quite fixed and certain, his integrity *had* made him regard as sacred, the boundaries of the constitution." The sentence in the common form would have read thus: "If the limitations on the prerogative had been, &c. his integrity would have made him regard," &c.

9. Some conjunctions have their correspondent conjunctions belonging to them, so that, in the subsequent member, of the sentence, the latter answers to the former: as,

1st, *Though,—yet, nevertheless:* as, "*Though* he was rich, *yet* for our sakes he became poor."

2d, *Whether—or:* as, "*Whether* he will go *or* not, I cannot tell."

3d, *Either—or:* as, "I will *either* send it, *or* bring it myself."

4th, *Neither—nor:* as, "*Neither* thou *nor* I am able to compass it."

5th, *As—as:* expressing a comparison of equality: as, "She is *as* amiable *as* her sister."

6th, *As—so:* expressing a comparison of equality: as, "*As* the stars, *so* shall thy seed be."

7th, *As—so:* expressing a comparison of quality: as, "*As* the one dieth, *so* dieth the other,"

8th, *So—as:* with a verb expressing a comparison of quality: as, "To see thy glory, *so as* I have seen thee in the sanctuary."

9th, *So—as:* with a negative and an adjective expressing a comparison of quantity: as, "Pompey was not *so* great a man *as* Cæsar."

10th, Sc—*that* : expressing a consequence : as, "He was *so* fatigued, *that* he could scarcely move."

The conjunctions *or* and *nor* may often be used, with nearly equal propriety. "The king, whose character was not sufficiently vigorous, *nor* decisive, assented to the measure." In this sentence, *or* would perhaps have been better : but, in general, *nor* seems to repeat the negation in the former part of the sentence, and therefore gives more emphasis to the expression.

10. Conjunctions are often improperly used, both singly and in pairs. The following are examples of this impropriety. "The relations are so uncertain, as that they require a great deal of examination;" it should be, "*that* they require," &c. "There was no man so sanguine, who did not apprehend some ill consequences :" it ought to be, "So sanguine as not to apprehend," &c. ; or, "no man, how sanguine soever, who did not," &c. "To trust in *him* is no more but to acknowledge his power." "This is no other but the gate of paradise." In both these instances, *but* should be *than*. "We should sufficiently weigh the objects of our hope ; whether they are such as we may reasonably expect from them what they propose," &c. It ought to be, "*that* we may reasonably," &c. "The duke had not behaved with that loyalty as he ought to have done ;" "*with which* he ought." "In the order as they lie in his preface :" it should be, "in order as they lie ;" or, "in the order *in which* they lie." "Such sharp replies that cost him his life ;" "*as* cost him," &c. "If he was truly that scarecrow, as he is now commonly painted ;" "*such* a scarecrow," &c. "I wish I could do that justice to his memory, to oblige the painters," &c. ; "do *such* justice *as* to oblige," &c.

The particle *as*, when it is connected with the pronoun *such*, has the force of a relative pronoun : as, "Let *such as* presume to advise others, look well to their own conduct ;" which is equivalent to, "Let *them who* presume," &c.

But when used by itself, this particle is to be considered as a conjunction.

Our language wants a conjunction adapted to familiar style, equivalent to *notwithstanding*. The words *for all that*, seem to be too low. "A word it was in the mouth of every one, but, for all that, this may still be a secret."

In regard that is solemn and antiquated; *because* would do much better in the following sentence. "It cannot be otherwise, in regard that the French prosody differs from that of every other," &c.

The word *except* is far preferable to *other than*. "It admitted of no effectual cure other than amputation." *Except* is also to be preferred to *all but*. "They were happy all but the stranger."

In the two following phrases the conjunction *as* is improperly omitted; "Which nobody presumes, or is so sanguine A to hope." "I must, however, be so just A to own."

The conjunction *that* is often properly omitted, and understood; as, "I beg you would come to me;" "See thou do it not;" instead of "that you would," that thou do." But in the following and many similar phrases, this conjunction were much better inserted: "Yet it is reason the memory of their virtues remain to posterity." It should be, "yet it is *just that* the memory," &c.

RULE XX.

When the qualities of different things are compared, the latter noun or pronoun is not governed by the conjunction *than* or *as*, (for conjunctions have no government of cases,) but agrees with the verb, or is governed by the verb or the preposition, expressed or understood: as, "Thou art wiser than I;" that is, "than I am." "They loved him more than me:" i. e. "more than they loved me." The sentiment is well expressed by Plato, but much better by Solomon than him;" that is, "than by him."

The propriety or impropriety of many phrases, in the preceding as well as in some other forms, may be discovered, by supplying the words that are not expressed; which will be evident from the following instances of erroneous construction. "He can read better than me." "He is as good as her." "Whether I be present or no." "Who did this? Me." By supplying the words understood in each of these phrases, their impropriety and governing rule will appear: as, "Better than I can read;" "As good as she is;" "Present or not present;" "I did it."

1. By not attending to this rule, many errors have been committed: a number of which is subjoined, as a farther caution and direction to the learner. "Thou art a much greater loser than me by his death." "She suffers hourly more than me." "We contributed a third more than the Dutch, who were obliged to the same proportion more than us." "King Charles, and more than him, the duke and the popish faction, were at liberty to form new schemes." "The drift of all his sermons was, to prepare the Jews for the reception of a prophet mightier than him, and whose shoes he was not worthy to bear." "It was not the work of so eminent an author, as him to whom it was first imputed." "A stone is heavy, and the sand weighty; but a fool's wrath is heavier than them both." "If the king give us leave, we may perform the office as well as them that do." In these passages it ought to be, "*I, we, he, they*, respectively."

When the relative *who* immediately follows *than*, it seems to form an exception to the 20th rule; for in that connexion, the relative must be in the objective case: as, "Alfred, *than whom*, a greater king never reigned," &c. "Beelzebub, *than whom*, Satan excepted, none higher sat," &c. It is remarkable, that in such instances, if the personal pronoun were used, it would be in the nominative case; as, "A greater king never reigned *than he*," that is, "*than he was*." "Beelzebub, *than he*," &c. that is, "*than he*

ever." The phrase *than whom*, is, however, avoided by the best modern writers.

RULE XXI.

To avoid disagreeable repetitions, and to express our ideas in few words, an ellipsis, or omission of some words, is frequently admitted. Instead of saying, "He was a learned man, he was a wise man, and he was a good man;" we make use of the ellipsis, and say, "He was a learned, wise and good man."

When the omission of words would obscure the sentence, weaken its force, or be attended with an impropriety, they must be expressed. In the sentence, "We are apt to love who love us," the word *them* should be supplied. "A beautiful field and trees," is not proper language. It should be, "Beautiful fields and trees;" or, "A beautiful field and fine trees."

Almost all compound sentences are more or less elliptical; some examples of which may be seen under the different parts of speech.

1. The ellipsis of the *article* is thus used; "A man, woman, and child:" that is, "a man, a woman, and a child." "A house and garden:" that is, "A house and a garden." "The sun and moon;" that is, "the sun and the moon." "The day and hour;" that is, "the day and the hour." In all these instances, the article being once expressed, the repetition of it becomes unnecessary. There is, however, an exception to this observation, when some peculiar emphasis requires a repetition: as in the following sentence. "Not only the year, but the day and the hour." In this case, the ellipsis of the last article would be improper. When a different form of the article is requisite, the article is also properly repeated: as, "*a* house and *an* orchard;" instead of "a house and orchard."

2. The *noun* is frequently omitted in the following manner. "The laws of God and man;" that is, "the laws of God and the laws of man." In some very emphatical expressions, the ellipsis should not be used: as, "Christ the power of God, and the wisdom of God;" which is more exphatical than, "Christ the power and wisdom of God."

3. The ellipsis of the *adjective* is used in the following manner. "A delightful garden and orchard;" that is, "a delightful garden and a delightful orchard;" "A little man and woman;" that is, "A little man and a little woman." In such elliptical expressions as these, the adjective ought to have exactly the same signification, and to be quite as proper, when joined to the latter substantive as to the former; otherwise the ellipsis should not be admitted.

Sometimes the ellipsis is improperly applied to nouns of different numbers: as, "A magnificent house and gardens." In this case it is better to use another adjective; as, "A magnificent house and fine gardens."

4. The following is the ellipsis of the *pronoun*. "I love and fear him;" that is, "I love him and I fear him." "My house and lands;" that is, "my house and my lands." In these instances the ellipsis may take place with propriety; but if we would be more express and emphatical, it must not be used: as, "His friends and his foes;" "My sons and my daughters."

In some of the common forms of speech, the relative pronoun is usually omitted: as, "This is the man they love;" instead of, "This is the man *whom* they love." "These are the goods they bought;" for, "These are the goods *which* they bought."

In complex sentences, it is much better to have the relative pronoun expressed: as it is more proper to say, "The posture in which I lay," than, "In the posture I lay:" "The horse on which I rode, fell down;" than, "The horse I rode, fell down."

The antecedent and the relative connect the parts of a sentence together, and, to prevent obscurity and confusion, should answer to each other with great exactness. "We speak that we do know, and testify that we have seen." Here the ellipsis is manifestly improper, and ought to be supplied: as, "We speak that *which* we do know, and testify that *which* we have seen."

5. The ellipsis of the *verb* is used in the following instances. "The man was old and crafty," that is, "the man was old, and the man was crafty." "She was young, and beautiful, and good;" that is, "She was young, she was beautiful, and she was good." "Thou art poor, and wretched, and miserable, and blind, and naked." If we would fill up the ellipsis in the last sentence, *thou art* ought to be repeated before each of the adjectives.

If, in such enumeration, we choose to point out one property above the rest, that property must be placed last, and the ellipsis supplied: as, "She is young and beautiful, and she is good."

"I went to see and hear him;" that is, "I went to see him, and I went to hear him." In this instance there is not only an ellipsis of the governing verb *I went*, but likewise of the sign of the infinitive mood, which is governed by it.

Do, *did*, *have*, *had*, *shall*, *will*, *may*, *might*, and the rest of the auxiliaries of the compound tenses, are frequently used alone, to spare the repetition of the verb: as, "He regards his word, but thou dost not:" i. e. "dost not regard it." "We succeeded, but they did not:" "did not succeed." "I have learned my task, but thou hast not;" "hast not learned." "They must and shall be punished;" that is, "they must be punished."

6. The ellipsis of the *adverb* is used in the following manner. "He spoke and acted wisely;" that is, "he spoke wisely, and he acted wisely." "Thrice I went and

offered my service;" that is, "thrice I went, and thrice I offered my service."

7. The ellipsis of the *preposition*, as well as of the verb, is seen in the following instances: "He went into the abbeys, halls, and public buildings;" that is, "he went into the abbeys, he went into the halls, and he went into the public buildings." "He also went through all the streets and lanes of the city;" that is, "through all the streets, and through all the lanes," &c. "He spoke to every man and woman there," that is, "to every man and to every woman." "This day, next month, last year;" that is, "on this day, in the next month, in the last year;" "The Lord do that which seemeth him good;" that is, "which seemeth *to* him."

8. The ellipsis of the *conjunction* is as follows: "They confess the power, wisdom, goodness, and love, of their Creator;" i. e. "the power, and wisdom, and goodness, and love of," &c. "Though I love him, I do not flatter him," that is, "though I love him, *yet* I do not flatter him."

9. The ellipsis of the *interjection* is not very common: it, however, is sometimes used: as, "Oh! pity and shame!" that is, "Oh pity! Oh shame!"

As the ellipsis occurs in almost every sentence in the English language, numerous examples of it might be given; but only a few more can be admitted here.

In the following instance there is a very considerable one; as, "He will often argue, that if this part of our trade were well cultivated, we should gain from one nation; and if another, from another;" that is, "He will often argue, that if this part of our trade were well cultivated, we should gain from one nation, and if another part of our trade were well cultivated, we should gain from another nation."

The following instances, though short, contain much of

the ellipsis; "Wo is me." i. e. "wo is to me." "To let blood;" i. e. "to let out blood." "To let down;" i. e. "to let it fall or slide down." "To walk a mile;" i. e. "to walk through the space of a mile." "To sleep all night; i. e. "to sleep through all the night." "To go a fishing;" "To go a hunting;" i. e. "to go on a fishing voyage or business;" to go on a hunting party." "I dine at two o'clock;" i. e. "at two of the clock." "By sea, by land, on shore;" i. e. "By the sea, by the land, on the shore."

10. The examples that follow are produced to shew the impropriety of ellipsis in some particular cases. "The land was always possessed, during pleasure, by those intrusted with the command;" it should be, "those *persons* intrusted;", or, "those *who were* intrusted." "If he had read further, he would have found several of his objections might have been spared;" that is, "he would have found *that* several of his objections," &c. "There is nothing men are more deficient in, than knowing their own characters." It ought to be, "nothing *in which* men;" and, than *in* knowing." "I scarcely know any part of natural philosophy would yield more variety and use;" it should be "*which* would yield," &c. "In the temper of mind he was then;" i. e. "*in which* he then was." "The little satisfaction and consistency, to be found in most of the systems of divinity I have met with, made me betake myself to the sole reading of the Scriptures:" it ought to be, "*which are* to be found," and, "*which* I have met with." "He desired they might go to the altar together, and jointly return their thanks to whom only they were due;" i. e. "*to him* to whom," &c.

RULE XXII.

All the parts of a sentence should correspond to each other, and a regular and dependent construction, throughout, be carefully preserved. The

following sentence is therefore inaccurate: "He was more beloved, but not so much admired, as Cinthio." *More* requires *than* after it, which is no where found in the sentence. It should be, "He was more beloved than Cinthio, but not so much admired."

This rule may be considered as comprehending all the preceding ones: and it will also apply to many forms of sentences, which none of those rules can be brought to bear upon. Its generality may seem to render it useless; but by ranging under it a number of varied examples, it will, perhaps, afford some useful direction, and serve as a principle to prove the propriety or impropriety of many modes of expression, which the less general rules cannot determine.—All the following sentences appear to be, in some respect, faulty in their construction.

"This dedication may serve for almost any book, that has, is, or shall be published." It ought to be, "that has been, or shall be published." "He was guided by interests always different, sometimes contrary to, those of the community;" "different *from*;" or, "always different from those of the community, and sometimes contrary to them." "Will it be urged that these books are as old, or even older than tradition?" The words, "as old," and "older," cannot have a common regimen; it should be "as old as tradition, or even older." "It requires few talents to which most men are not born, or at least may not acquire;" "or which, at least, they may not acquire." "The court of chancery frequently mitigates and breaks the teeth of the common law." In this construction, the first verb is said, "to mitigate the teeth of the common law," which is an evident solecism. "Mitigates the common law, and breaks the teeth of it," would have been grammatical.

"They presently grow into good humor, and good language towards the crown;" "grow into good hu-

guage," is very improper. "There is never wanting a set of evil instruments, who either out of mad zeal, private hatred, or filthy lucre, are always ready," &c. We say properly, "A man acts out of mad zeal," or, "out of private hatred;" but we cannot say, if we would speak English, "he *acts* out of filthy lucre." "To double her kindness and caresses of me;" the word "kindness" requires to be followed by either *to* or *for*, and cannot be construed with the preposition *of*. "Never was man so teased, or suffered half the uneasiness, as I have done this evening:" the first and third clauses, viz. "Never was man so teased, as I have done this evening," cannot be joined without an impropriety; and to connect the second and third, the word *that* must be substituted for *as*; "Or suffered half the uneasiness that I have done;" or else, "half so much uneasiness as I have done."

The first part of the following sentence abounds with adverbs, and those such as are hardly consistent with one another: "*How much soever* the reformation of this degenerate age is *almost utterly* to be despaired of, we may yet have a more comfortable prospect of future times." The sentence would be more correct in the following form: "*Though* the reformation of this degenerate age is *nearly* to be despaired of," &c.

"O shut not up my soul with the sinners, nor my life with the bloody-thirsty; in whose hands is wickedness, and *their* right hand is full of gifts." As the passage introduced by the copulative conjunction *and*, was not intended as a continuation of the principal and independent part of the sentence, but of the dependent part, the relative *whose* should have been used instead of the possessive *their*; viz. "and *whose* right hand is full of gifts."

"Eye hath not seen, nor ear heard, neither *have* entered into the heart of man, the things which God hath prepared for them that love him." There seems to be an impropriety in this sentence, in which the same noun serves in a double capacity, performing at the same time the offices

both of the nominative and objective cases. "Neither *hath* it entered into the heart of man, to conceive the things," &c. would have been regular.

"We have the power of retaining, altering, and compounding, those images which we have once received, into all the varieties of picture and vision." It is very proper to say, "altering and compounding those images which we have once received, into all the varieties of picture and vision;" but we can with no propriety say, "retaining them into all the varieties;" and yet according to the manner in which the words are arranged, this construction is unavoidable: for "retaining, altering, and compounding," are participles, each of which equally refers to, and governs the subsequent noun, *those images;* and that noun again is necessarily connected with the following preposition, *into*. The construction might easily have been rectified, by disjoining the participle *retaining* from the other two participles, in this way: "We have the power of retaining those images which we have once received, and of altering and compounding them into all the varieties of picture and vision;" or, perhaps, better thus: "We have the power of retaining, altering, and compounding those images which we have once received, and of forming them into all the varieties of picture and vision."

A PRAXIS:

OR EXAMPLES OF GRAMMATICAL RESOLUTION.*

As we have finished the explanation of the different parts of speech, and the rules for forming them into sentences, it is now proper to give some examples of the manner in which the learners should be exercised, in order to prove their knowledge, and to render it familiar to them. This is called parsing. The nature of the subject, as well as the adaptation of it to learners, requires that it should be divided into two parts; viz. parsing, as it respects etymology alone; and parsing, as it respects both etymology and syntax.

SECT. 1. *Specimen of etymological parsing.*

"Virtue enobles us."

Virtue is a common substantive of the third person, the singular number, and in the nominative case. *(Decline the noun.)* *Enobles* is a regular verb active, indicative mood, present tense, and the third person singular. *(Repeat the present tense, the imperfect tense, and the perfect participle.†)* *Us* is a personal pronoun, of the first person plural, and in the objective case. *(Decline the pronoun.)*

"Goodness will be rewarded."

Goodness is a common substantive, of the third person, the singular number, and in the nominative case. *(Decline it.)* *Will be rewarded* is a regular verb, in the passive voice, the indicative mood, the first future tense, and the third person singular. *(Repeat the present tense, the imperfect tense, and the perfect participle.)*

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* This Praxis is accommodated to teachers, who adopt an objective case for nouns, as well as to those who think that English nouns have no such case.

† The learner should occasionally repeat all the moods and tenses of the verb.

"Strive to improve."

Strive is an irregular verb neuter, in the imperative mood, and of the second person singular. *(Repeat the present tense, &c.)* *To improve* is a regular verb neuter, and in the infinitive mood. *(Repeat the present tense, &c.)*

"Time flies, O! how swiftly."

Time is a common substantive, of the third person, the singular number, and in the nominative case. *(Decline the noun.)* *Flies* is an irregular verb neuter, the indicative mood, present tense, and the third person singular. *(Repeat the present tense, &c.)* *O!* is an interjection. *How* and *swiftly* are adverbs.

"Gratitude is a delightful emotion."

Gratitude is a common substantive of the third person, the singular number, and the nominative case. *(Decline it.)* *Is* is an irregular verb neuter, indicative mood, present tense, and the third person singular. *(Repeat the present tense, &c.)* *A* is the indefinite article. *Delightful* is an adjective in the positive state. *(Repeat the degrees of comparison.)* *Emotion* is a common substantive of the third person, the singular number, and in the nominative case. *(Decline it.)*

"They who forgive, act nobly"

They is a personal pronoun, of the third person, the plural number, and in the nominative case. *(Decline it.)* *Who* is a relative pronoun, and in the nominative case. *(Decline it.)* *Forgive* is an irregular verb active, indicative mood, present tense, and the third person plural. *(Repeat the present tense, &c.)* *Act* is a regular verb active, indicative mood, present tense, and the third person plural. *(Repeat, &c.)* *Nobly* is an adverb of quality. *(Repeat the degrees of comparison.)*

"By living temperately, our health is promoted."

By is a preposition. *Living* is the present participle of

the regular neuter verb "to live." *(Repeat the participles.)* *Temperately* is an adverb of quality. *Our* is an adjective pronoun of the possessive kind. *(Decline it.)* *Health* is a common substantive, of the third person, the singular number, and in the nominative case. *(Decline it.)* *Is promoted* is a regular verb passive, indicative mood, present tense, and the third person singular. *(Repeat, &c.)*

"We should be kind to them, who are unkind to us."

We is a personal pronoun, of the first person, the plural number, and in the nominative case. *(Decline it.)* *Should be* is an irregular verb neuter, in the potential mood, the imperfect tense, and the first person plural. *(Repeat the present tense, &c.)* *Kind* is an adjective, in the positive state. *(Repeat the degrees of comparison.)* *To* is a preposition. *Them* is a personal pronoun, of the third person, the plural number, and in the objective case. *(Decline it.)* *Who* is a relative pronoun, and in the nominative case. *(Decline it.)* *Are* is an irregular verb neuter, indicative mood, present tense, and the third person plural. *(Repeat, &c.)* *Unkind* is an adjective in the positive state. *(Repeat the degrees of comparison.)* *To* is a preposition. *Us* is a personal pronoun, of the first person, the plural number, and in the objective case. *(Decline it.)*

SECT. 2. *Specimen of Syntactical parsing.*

"Vice produces misery."

Vice is a common substantive, of the third person, the singular number, and in the nominative case. *Produces* is a regular verb active, indicative mood, present tense, the third person singular, agreeing with its nominative "vice," according to RULE I. which says; *(here repeat the rule.)* *Misery* is a common substantive, of the third person, the singular number, and the object of the active verb "produces;" or, (as some grammarians think,) the objective case governed by that verb.

"Peace and joy are virtue's crown."

Peace is a common substantive. (*Repeat the person, number, and case.*) *And* is a copulative conjunction. *Joy* is a common substantive. *Repeat the person, number, and case.*) *Are* is an irregular verb neuter, indicative mood, present tense, and the third person plural, agreeing with the nominative case "peace and joy," according to RULE II. which says; (*here repeat the rule.*) *Virtue's* is a common substantive, of the third person, the singular number, and in the possessive case, governed by the substantive "crown," agreeably to RULE X. which says, &c. *Crown* is a common substantive, of the third person, the singular number, and in the nominative case, agreeably to the fourth note of RULE XI.

"Wisdom or folly governs us."

Wisdom is a common substantive. (*Repeat the person, number, and case.*) *Or* is a disjunctive conjunction. *Folly* is a common substantive. (*Repeat the person, number, and case.*) *Governs* is a regular verb active, indicative mood, present tense, and the third person singular, agreeing with its nominative case "wisdom" or "folly," according to RULE III. which says, &c. *Us* is a personal pronoun, of the first person, plural number, and in the objective case, governed by the active verb "governs," agreeably to RULE XI. which says, &c.

"Every heart knows its sorrows."

Every is an adjective pronoun of the distributive kind, agreeing with its substantive "heart," according to Note 2. under RULE VIII. which says, &c. *Heart* is a common substantive. (*Repeat the person, number and case.*) *Knows* is an irregular verb active, indicative mood, present tense, third person singular, agreeing with its nominative case "heart," according to RULE I. which says, &c. *Its* is a personal pronoun of the third person singular, and of the neuter gender, to agree with its substantive "heart," ac-

cording to RULE V. which says, &c. it is in the possessive case, governed by the noun "sorrows," according to RULE X. which says, &c. *Sorrows* is a common substantive, of the third person, the plural number, and the object of the active verb "knows;" or, the objective case governed by that verb.

"The man is happy who lives wisely."

The is the definite article. *Man* is a common substantive. (*Repeat the person, number, and case.*) *Is* is an irregular verb neuter, indicative mood, present tense, and the third person singular, agreeing with the nominative case "man," according to RULE I. which says, &c. *Happy* is an adjective in the positive state. *Who* is a relative pronoun, which has for its antecedent, "man," with which it agrees in gender and number, according to RULE V. which says, &c. *Lives* is a regular verb neuter, indicative mood, present tense, third person singular, agreeing with its nominative "who," according to RULE VI. which says, &c. *Wisely* is an adverb of quality, placed after the verb, according to RULE XV.

"Who preserves us?"

Who is a relative pronoun of the interrogative kind, and in the nominative case singular. The word to which it relates, (its subsequent,) is the noun or pronoun containing the answer to the question; agreeably to a note under RULE VI. *Preserves* is a regular verb active, indicative mood, present tense, third person singular, agreeing with its nominative "who," according to RULE VI. which says, &c. *Us* is a personal pronoun. (*Repeat the person, number, case, and rule.*)

"Whose house is that? My brother's and mine.
Who inhabit it? We.

Whose is a relative pronoun of the interrogative kind, and relates to the following words, "brother's" and "mine," agreeably to a note under RULE VI. It is in the possessive

case, governed by "house," accordtng to RULE X. which says, &c. *House* is a common substantive. (*Repeat the person, number, and case.*) *Is* is an irregular verb neuter, indicative mood, present tense, and the third person singular, agreeing with its nominative case "house," according to RULE I. which says, &c. *That* is an adjective pronoun of the demonstrative kind. *My* is an adjective pronoun of the possessive kind. *Brother's* is a common substantive, of the third person, the singular number, and in the possessive case governed by "house" understood, according to RULE X. and a note under RULE VI. *And* is a copulative conjunction. *Mine* is a personal pronoun, of the first person, the singular number, and in the possessive case, according to a note under RULE X. and another under RULE VI. *Who* is a relative pronoun of the interrogative kind, of the plural number, in the nominative case, and relates to "we" following, according to a note under RULE VI. *Inhabit* is a regular verb active. *Repeat the mood, tense, person, &c.*) *It* is a personal pronoun, of the third person, the singular number, and in the objective case, governed by the active verb "inhabit," according to RULE XI. which says, &c. *We* is a personal pronoun, of the first person, the plural number, and the nominative case to the verb "inhabit" understood. The words "inhabit it" are implied after "we." agreeably to a note under RULE VI.

"Remember to assist the distressed."

Remember is a regular verb active, imperative mood, the second person singular, and agrees with its nominative case "thou" understood. *To assist* is a regular verb active, in the infinitive mood, governed by the preceding verb "remember," according to RULE XII. which says, &c. *The* is the definite article. *Distressed* is an adjective put substantively.

"We are not unemployed."

We is a personal pronoun. (*Repeat the person, number,*

and case.) *Are* is an irregular verb neuter. (*Repeat the mood, tense, person, &c.*) *Not* is an adverb of negation. *Unemployed* is an adjective in the positive state. The two negatives *not* and *un*, form an affirmative, agreeably to RULE XVI. which says, &c.

"This bounty has relieved you and us; and has gratified the donor."

This is an adjective pronoun of the demonstrative kind. *Bounty* is a common substantive. (*Repeat the person, number, and case.*) *Has relieved* is a regular verb active, indicative mood, perfect tense, third person singular, agreeing with its nominative "bounty," according to RULE I. which says &c. *You* is a personal pronoun, of the second person plural, and in the objective case. (*Repeat the government and rule.*) *And* is a copulative conjunction. *Us* is a personal pronoun, in the objective case. *You* and *us* are put in the same case according to RULE XVIII. which says, &c. *And* is a copulative conjunction. *Has gratified* is a regular verb active, indicative mood, perfect tense, and third person singular, agreeing with its nominative "bounty," understood. "*Has relieved*" and "*has gratified*," are in the same mood and tense, according to RULE XVIII. which says, &c. *The* is the definite article. *Donor* is a common substantive, of the third person, the singular number, and the object of the active verb "has gratified;" or, the objective case governed by that verb.

"He will not be pardoned, unless he repent."

He is a personal pronoun, of the third person, singular number, masculine gender, and in the nominative case. *Will be pardoned* is a regular passive verb, indicative mood, first future tense, and the third person singular, agreeing with its nominative, "he," according to RULE I. and composed of the auxiliaries "will be," and the passive participle "pardoned." *Not* is a negative adverb. *Unless* is a disjunctive conjunction. *He* is a personal pronoun. (*Repeat the person,*

number, gender, and case.) *Repent* is a regular verb neuter, in the subjunctive mood, the present tense, the third person singular, and agrees with its nominative case "he," according to RULE I. which says. &c. It is in the subjunctive mood, because it implies a future sense, and denotes uncertainty signified by the conjunction "unless," agreeably to RULE XIX. and the notes.

"Good works being neglected, devotion is false."

Good works being neglected, being independent on the rest of the sentence, is the case absolute, according to the fifth note of RULE I. *Devotion* is a common substantive. (*Repeat the number, person, and case.*) *Is* is an irregular verb neuter. (*Repeat the mood, tense, person, &c.*) *False* is an adjective in the positive state, and belongs to its substantive "devotion" understood, agreeably to RULE VIII. which says, &c.

"The emperor Marcus Aurelius, was a wise and virtuous prince."

The is the definite article. *Emperor* is a common substantive, of the third person, the singular number, and in the nominative case. *Marcus Aurelius* is a proper name or substantive, and in the nominative case, because it is put in apposition with the substantive "*emperor*," agreeably to the first note of RULE X. *Was* is an irregular verb neuter, indicative mood, imperfect tense, and the third person singular, agreeing with its nominative case "emperor," according to RULE I. *A* is the indefinite article. *Wise* is an adjective, and belongs to its substantive "prince." *And* is a copulative conjunction. *Virtuous* is an adjective, and belongs, &c. *Prince* is a common substantive, and in the nominative case, agreeably to the fourth note of RULE XI.

"To err is human."

To err, is the infinitive mood, and the nominative case, to the verb "is." *Is* is an irregular verb neuter, indicative

mood, present tense, and the third person singular, agreeing with its nominative case "to err," agreeably to Note 1. under RULE the first. *Human* is an adjective and belongs to its substantive "nature" understood, according to RULE VIII. which says, &c.

"To countenance persons who are guilty of bad actions, is but one remove from actually committing them."

To countenance persons who are guilty of bad actions, is part of a sentence, which is the nominative case to the verb "is." *Is* is an irregular verb neuter, &c. agreeing with the aforementioned part of a sentence, as its nominative case, agreeably to Note 1. under RULE the first. *But* is a disjunctive conjunction. *One* is a numeral adjective, agreeing with its substantive "remove." *Remove* is a common substantive, of the third person, the singular number, and in the nominative case, agreeably to the fourth Note of RULE XI. *From* is a preposition. *Committing* is the present participle of the regular active verb "to commit." *Them* is a personal pronoun, of the third person, the plural number, and in the objective case, governed by the participle "committing," agreeably to RULE XIV. which says, &c.

The preceding specimens of parsing, if carefully studied by the learner, seem to be sufficiently explicit, to enable him to comprehend the nature of this employment; and sufficiently diversified, to qualify him, in other exercises, to point out and apply the remaining rules, both principal and subordinate.

PART IV.

PROSODY.

PROSODY consists of two parts: the former teaches the true PRONUNCIATION of words, comprising ACCENT, QUANTITY, EMPHASIS, PAUSE, and TONE; and the latter, the laws of VERSIFICATION.

CHAPTER I.

Of PRONUNCIATION.

SECT. 1. *Of Accent.*

ACCENT is the laying of a peculiar stress of the voice, on a certain letter or syllable in a word, that it may be better heard than the rest, or distinguished from them: as, in the word *presúme*, the stress of the voice must be on the letter *u*, and the second syllable, *sume*, which take the accent.

As words may be formed of a different number of syllables, from one to eight or nine, it was necessary to have some peculiar mark to distinguish words from mere syllables; otherwise speech would be only a continued succession of syllables, without conveying ideas: for, as words are the marks of ideas, any confusion in the marks, must cause the same in the ideas for which they stand. It was therefore necessary, that the mind should at once perceive what number of syllables belongs to each word, in utterance. This might be done by a perceptible pause at the end of each word in speaking, as we form a certain distance between them in writing and printing. But this would make discourse extremely tedious; and though it

might render words distinct, would make the meaning of sentences confused. Syllables might also be sufficiently distinguished by a certain elevation or depression of voice upon one syllable of each word, which was the practice of some nations. But the English tongue has, for this purpose, adopted a mark of the easiest and simplest kind, which is called accent, and which effectually answers the end.

Every word in our language, of more than one syllable, has one of them distinguished from the rest in this manner; and some writers assert, that every monosyllable of two or more letters, has one of its letters thus distinguished.

Accent is either principal or secondary. The principal accent is that which necessarily distinguishes one syllable in a word from the rest. The secondary accent is that stress which we may occasionally place upon another syllable, besides that which has the principal accent; in order to pronounce every part of the word more distinctly, forcibly, and harmoniously: thus, "Complaisant, caravan," and "violin," have frequently an accent on the first as well as on the last syllable, though a somewhat less forcible one. The same may be observed of "Repartee, referee, privateer, domineer," &c. But it must be observed, that though an accent is allowed on the first syllable of these words, it is by no means necessary; they may all be pronounced with one accent, and that on the last syllable, without the least deviation from propriety.

As emphasis evidently points out the most significant word in a sentence; so, where other reasons do not forbid, the accent always dwells with greatest force on that part of the word which, from its importance, the hearer has always the greatest occasion to observe: and this is necessarily the root or body of the word. But as harmony of termination frequently attracts the accent from the root to the branches of words, so the first and most natural law of accentuation seems to operate less in fixing the stress than any other. Our own Saxon terminations, indeed,

with perfect uniformity, leave the principal part of the word in quiet possession of what seems its lawful property; but Latin and Greek terminations, of which our language is full, assume a right of preserving their original accent, and subject almost every word they bestow upon us to their own classical laws.

Accent therefore seems to be regulated in a great measure by etymology. In words from the Saxon, the accent is generally on the root; in words from the learned languages, it is generally on the termination; and if to these we add the different accent we lay on some words, to distinguish them from others, we seem to have the three great principles of accentuation; namely, the *radical*, the *terminational*, and the *distinctive*. The radical: as, "Lóve, lóvely, lóveliness;" the terminational: as, "Hármony, harmónious;" the distinctive: as, "Cónvert, to convért."

ACCENT OF DISSYLLABLES.

Words of two syllables have necessarily one of them accented, and but one. It is true, for the sake of emphasis, we sometimes lay an equal stress upon two successive syllables; as, "Dí-álect, sóme-times;" but when these words are pronounced alone, they have never more than one accent. The word "á-mén," is the only word which is pronounced with two accents when alone.

Of dissyllables, formed by affixing a termination, the former syllable is commonly accented: as, "Chíldish, kíngdom, áctest, ácted, tóilsome, lóver, scóffer, faírer fóremost, zéalous; fúlness, meékly, ártist."

Dissyllables formed by prefixing a syllable to the radical word, have commonly the accent on the latter: as, "To beseém, to bestów, to retúrn."

Of dissyllables, which are at once nouns and verbs, the verb has commonly the accent on the latter, and the noun on the former syllable: as, "To cemént, a cemént; to contráct, a cóntract; to preságe, a présage."

This rule has many exceptions. Though verbs seldom have their accent on the former, yet nouns often have it

on the latter syllable: as, "Delight, perfúme." Those nouns which in the common order of language, must have preceded the verbs, often transmit their accent to the verbs they form, and inversely. Thus, the noun "wáter" must have preceded the verb "to wáter," as the verb "to correspond," must have preceded the noun "correspondent:" and "to pursue" claims priority to "pursuit." So that we may conclude, wherever verbs deviate from the rule, it is seldom by chance, and generally in those words only where a superior law of accent takes place.

All dissyllables ending in *y*, *our*, *ow*, *le*, *ish*, *ck*, *ter*, *age*, *en*, *et*: as, "Cránny, lábour, willow, wállow;" except "allów, avów, endów, belów, bestów;" báttle, bánish, cámbric, bátter, coúrage, fásten, quíet;" accent the former syllable.

Dissyllable nouns in *er*, as, "Cánker, bútter," have the accent on the former syllable.

Dissyllable verbs, terminating in a consonant and *e* final, as, "Compríse, escápe;" or having a diphthong in the last syllable, as, "Appéase, revéal;" or ending in two consonants: as, "Atténd;" have the accent on the latter syllable.

Dissyllable nouns, having a diphthong in the latter syllable, have commonly their accent on the latter syllable; as, "Appláuse;" except some words in *ain*: as, "Cértain, cúrtain, moúntain."

Dissyllables that have two vowels, which are separated in the pronunciation, have always the accent on the first syllable: as, "Líon, ríot, quíet, líar rúin;" except "creáte."

ACCENT ON TRISYLLABLES.

Trisyllables formed by adding a termination, or prefixing a syllable, retain the accent of the radical word: as, "Lóveliness, ténderness, contémner, wággoner, phýsical, bespátter, cómmenting, commending assúrance."

Trisyllables ending in *ous*, *al*, *ion*: as, "árduous, cápital, méntion," accent the first.

Trisyllables ending in *ce*, *ent*, and *ate*, accent the first syllable: as, "Coúntenance, cóntinence, ármament, ímminent, élegant, própagate;" unless they are derived from words having the accent on the last: as, "Connívance, acquàintance;" and unless the middle syllable has a vowel before two consonants; as, "promúlgate."

Trisyllables ending in *y*, as, "E'ntity, spécify, liberty, victory, súbsidy," commonly accent the first syllable.

Trisyllables in *re* or *le*, accent the first syllable: as, "Légible, théatre;" except "Discíple," and some words which have a preposition: as, "Exámple, indénture."

Trisyllables ending in *ude*, commonly accent the firs syllable: as, "Plénitude, hàbitude, réctitude."

Trisyllables ending in *ator*, have the accent on the middle syllable: as, "Spectàtor, creátor," &c.; except "órator, sénator, hárrator, légator."

Trisyllables which have in the middle syllable a diphthong, as, "Endéavour;" or a vowel before two consonants; as, "Doméstic;" accent the middle syllable.

Trisyllables that have their accent on the last syllable, are commonly French: as, "Acquiésce, repartée, magazine;" or they are words formed by prefixing one or two syllables to a short syllable; as, "Immatúre, overchárge."

ACCENT ON POLYSYLLABLES.

Polysyllables, or words of more than three syllables, generally follow the accent of the words from which they are derived: as, "A'rrogating, cóntinency incóntinently, comméndable, communicableness."

Words ending in *ator* have the accent generally on the penultimate, or last syllable but one; as, Emendátor, gladiátor, equivocátor, prevaricátor."

Words ending in *le* commonly have the accent on the first syllable: as, "A'micable, dé:picable:" unless the second syllable has a vowel before two consonants: as, "Combústible, condémnable."

Words ending in *ion*, *ous*, and *ty*, have their accent on

the antepenultimate, or last syllable but two: as, "Salvation, victorious, activity."

Words which end in *ia*, *io*, and *cal*, have the accent on the antepenult: as, "Cyclopædia, punctilio, despótical."

The rules respecting accent, are not advanced as complete or infallible, but proposed as useful. Almost every rule of every language has its exceptions; and, in English, as in other tongues, much must be learned by example and authority.

It may be further observed, that though the syllable on which the principal accent is placed, is fixed and certain, yet we may, and do, frequently make the secondary principal, and the principal, secondary: thus "Caravan, complaisant, violin, repartee, referee, privateer, domineer," may all have the greater stress on the first, and the less on the last syllable, without any violent offence to the ear: nay, it may be asserted, that the principal accent on the first syllable of these words, and none at all on the last, though certainly improper, has nothing in it grating or discordant; but placing an accent on the second syllable of these words would entirely derange them, and produce a great harshness and dissonance. The same observations may be applied to "demonstration, lamentation, provocation, navigator, propagator, alligator," and every similar word in the language.

SECT. 2. *Of Quantity.*

THE quantity of a syllable is that time which is occupied in pronouncing it. It is considered as LONG or SHORT.

A vowel or syllable is long, when the accent is on the vowel; which occasions it to be slowly joined in pronunciation with the following letters as, "Fāll, bāle, mōōd, hōūse, fēature."

A syllable is short, when the accent is on the consonant; which occasions the vowel to be

quickly joined to the succeeding letter : as "Ănt, bŏnnĕt, hŭngĕr."

A long syllable requires double the time of a short one in pronouncing it; thus "Māte" and "Nōte" should be pronounced as slowly again as "Măt" and "Nŏt."

Unaccented syllables are generally short : as, "Admire, bóldnĕss, sínnĕr." But to this rule there are many exceptions : as, A'lsō, éxīle, gángrēne, úmpīre, fóretāste, &c.

When the accent is on a consonant, the syllable is often more or less short, as it ends with a single consonant, or with more than one : as, Sádly, róbber, persíst, mátchless.

When the accent is on a semi-vowel, the time of the syllable may be protracted, by dwelling upon the semi-vowel : as, "Cur', can', fulfil' :" but when the accent falls on a mute, the syllable cannot be lengthened in the same manner : as, "Búbble, cáptain, tótter."

The quantity of vowels has, in some measure, been considered under the first part of grammar, which treats of the different sounds of the letters ; and therefore we shall dismiss this subject with a few general rules and observations.

1st, All vowels under the principal accent, before the terminations *ia*, *io*, and *ion*, preceded by a single consonant, are pronounced long : as, "Regalia, folio, adhesion, explosion, confusion :" except the vowel *i*, which in that situation is short : as, "Militia, punctilio, decision, contrition." The only exceptions to this rule seem to be "Discretion, battalion, gladiator, national, and rational."

2d, All vowels that immediately precede the terminations *ity*, and *ety*, are pronounced long : as, "Deity, piety, spontaneity." But if one consonant precedes these terminations, every preceding accented vowel is short ; except *u*, and the *a* in "scarcity," and "rarity ;" as, "Polarity, severity, divinity, curiósity,—impunity." Even *u* before two consonants contracts itself : as, "Curvity, taciturnity," &c.

3d, Vowels under the principal accent, before the termination *ic* and *ical*, preceded by a single consonant, are pronounced short; thus, "Satanic, pathetic, elliptic, harmonic," have the vowel short: while "Tunic, runic, cubic," have the accented vowel long: and "Fanatical, poetical, levitical, canonical," have the vowel short; but, Cubical, musical," &c. have the *u* long.

4th, The vowel in the antepenultimate syllable of words, with the following terminations, is always pronounced short.

loquy; as, obloquy.	*parous*; as, oviparous.
strophe; as, apostrophe.	*cracy*; as, aristocracy.
meter; as, barometer.	*gony*; as, cosmogony.
gonal; as, diogonal.	*phony*; as, symphony.
vorous; as, carnivorous.	*nomy*; as, astronomy.
ferous; as, somniferous.	*tomy*; as, anatomy.
fluous; as, superfluous.	*pathy*; as, antipathy.
fluent; as, mellifluent.	

As no utterance which is void of proportion, can be agreeable to the ear; and as quantity, or proportion of time in utterance, greatly depends on a due attention to the accent; it is absolutely necessary for every person who would attain a just and pleasing delivery, to be master of that point.

SECT. 3. *Of Emphasis.*

BY emphasis is meant a stronger and fuller sound of voice, by which we distinguish some word or words on which we design to lay particular stress, and to show how they affect the rest of the sentence. Sometimes the emphatic words must be distinguished by a particular tone of voice, as well as by a greater stress.

On the right management of the emphasis depends the life of pronunciation. If no emphasis be placed on any words, not only will discourse be rendered heavy and life-

less, but the meaning often left ambiguous. If the emphasis be placed wrong, we shall pervert and confound the meaning wholly. To give a common instance: such a simple question as this, "Do you ride to town to-day?" is capable of no fewer than four different acceptations, according as the emphasis is differently placed on the words. If it be pronounced thus: "Do *you* ride to town to-day?" the answer may naturally be, "No, we send a servant in our stead." If thus: "Do you *ride* to town to-day?" answer, "No, we intend to walk." "Do you ride *to town* to-day?" "No, we ride into the country." "Do you ride to town *to-day?*" "No, but we shall to-morrow." In like manner, in solemn discourse, the whole force and beauty of an expression often depend on the accented word; and we may present to the hearers quite different views of the same sentiment, by placing the emphasis differently. In the following words of our Saviour, observe in what different lights the thought is placed, according as the words are pronounced. "Judas, betrayest thou the son of man with a kiss?" "*Betrayest* thou," makes the reproach turn on the infamy of treachery, "Betrayest *thou*," makes it rest upon Judas's connexion with his master. "Betrayest thou *the son of man*," rests it upon our Saviour's personal character and eminence. "Betrayest thou the son of man *with a kiss?*" turns it upon his prostituting the signal of peace and friendship to the purpose of a mark of destruction.

The emphasis often lies on the word that asks a question: as, "*Who* said so?" "*When* will he come?" "*What* shall I do?" *Whither* shall I go?" "*Why* dost thou weep?" And when two words are set in contrast, or in opposition to one another, they are both emphatic; as, "He is the *tyrant*, not the *father*, of his people;" "His subjects *fear* him, but they do not *love* him."

Some sentences are so full and comprehensive, that almost every word is emphatical: as, "Ye hills and dales, ye rivers, woods, and plains;" or, as that pathetic expos-

tulation in the prophecy of Ezekiel, "Why will ye die!" In the latter short sentence, every word is emphatical; and on whichever word we lay the emphasis, whether on the first, second, third, or fourth, it strikes out a different sense, and opens a new subject of moving expostulation.

As accent dignifies the syllable on which it is laid, and makes it more distinguished by the ear than the rest; so emphasis ennobles the word to which it belongs, and presents it in a stronger light to the understanding. Were there no accents, words would be resolved into their original syllables: were there no emphasis, sentences would be resolved into their original words; and, in this case, the hearer would be under the painful necessity, first, of making out the words, and afterwards, their meaning.

Emphasis is of two kinds, simple and complex. Simple, when it serves to point out only the plain meaning of any proposition; complex, when, beside the meaning, it marks also some affection or emotion of the mind; or gives a meaning to words, which they would not have in their usual acceptation. In the former case, emphasis is scarcely more than a stronger accent, with little or no change of tone; when it is complex, besides force, there is always superadded a manifest change of tone.

The following sentence contains an example of simple emphasis: "And Nathan said to David, "*Thou* art the man." The emphasis on *thou*, serves only to point out the meaning of the speaker. But in the sentence which follows, we perceive an emotion of the speaker superadded to the simple meaning: "Why will ye die?"

As the emphasis often falls on words in different parts of the same sentence, so it is frequently required to be continued, with a little variation, on two, and sometimes three words together. The following sentence exemplifies both the parts of this position; "If you seek to make one *rich*, study not to *increase his stores*, but to *diminish his desires*." Emphasis may be further distinguished, into the weaker and the stronger emphasis. In the sentence, "Ex-

ercise and temperance strengthen the constitution;" we perceive more force on the word *strengthen*, than on any other; though it is not equal to the stress which we apply to the word *indifferent*, in the following sentence: "Exercise and temperance strengthen even an *indifferent* constitution." It is also proper to remark that the words *exercise*, *temperance*, *constitution*, in the last example but one, are pronounced with greater force, than the particles *and* and *the*; and yet those words cannot properly be called emphatical: for the stress that is laid on them, is no more than sufficient to convey distinctly the meaning of each word.—From these observations it appears, that the smaller parts of speech, namely, the articles, conjunctions, prepositions, &c. are, in general, obscurely and feebly expressed; that the substantives, verbs, and more significant words, are firmly and distinctly pronounced; and that the emphatical words, those which mark the meaning of a phrase, are pronounced with peculiar stress and energy, though varied according to the degree of their importance.

Emphasis, beisdes its other offices, is the great regulator of quantity. Though the quantity of our syllables is fixed, in words separately pronounced, yet it is mutable, when these words are ranged in sentences; the long being changed into short, the short into long, according to the importance of the words with regard to meaning: and as it is by emphasis only, that the meaning can be pointed out, emphasis must be the regulator of the quantity. A few examples will make this point very evident.

Pleā's'd thŏu shălt heār—and learn the secret power, &c.
Pleas'd thōū shalt hear—and thou alone shalt hear—
Pleas'd thou shālt hear—in spite of them shălt hear—
Pleas'd thŏu shălt heār—though not behòld the fair—

In the first of these instances, the words *plēa's'd* and *hēar*, being equally emphatical, are both long; whilst the two intermediate words, *thŏu* and *shălt*, being rapidly passed over, as the sense demands, are reduced to a short quantity.

In the second instance, the word *thou* by being the most important, obtains the chief or rather the sole emphasis; and thus, it is not only restored to its natural long quantity, but obtains from emphasis a still greater degree of length, than when pronounced in its separate state. This greater degree of length, is compensated by the diminution of quantity in the words *pleas'd* and *hear*, which are sounded shorter than in the preceding instance. The word *shălt* still continues short. Here we may also observe, that though *thou* is long in the first part of the verse, it becomes short when repeated in the second, on account of the more forcible emphasis belonging to the word *alóne*, which follows it.

In the third instance, the word *shalt* having the emphasis, obtains a long quantity. And though it is impossible to prolong the sound of this word, as it ends in a pure mute, yet in this, as in all similar instances, the additional quantity is to be made out by a rest of the voice, proportioned to the importance of the word. In this instance, we may also observe, that the word *shalt*, repeated in the second part of the line, is reduced again to a short quantity.

In the fourth instance, the word *héar* placed in opposition to the word *behóld*, in the latter part of the line, obtains from the sense the chief emphasis, and a proportionate length. The words *thou* and *shalt*, are again reduced to short quantities; and the word *pleas'd* lends some of the time which it possessed, to the more important word *hear*.

From these instances, it is evident, that the quantity of our syllables is not fixed; but governed by emphasis.—To observe a due measurement of time, on all occasions, is doubtless very difficult; but by instruction and practice the difficulty may be overcome.

Emphasis changes, not only the quantity of words and syllables, but also, in particular cases, the seat of the accent. This is demonstrable from the following examples. "He shall *ín*crease, but I shall *dé*crease." "There is a difference between giving and *fór*giving." "In this species

of composition, *plaúsibility* is much more essential than *próbability*." In these examples, the emphasis requires the accent to be placed on syllables, to which it does not commonly belong.

In order to acquire the proper management of the emphasis, the great rule, and indeed the only rule possible to be given, is, that the speaker or reader study to attain a just conception of the force and spirit of the sentiments which he is to pronounce. For to lay the emphasis with exact propriety, is a constant exercise of good sense and attention. It is far from being an inconsiderable attainment. It is one of the greatest trials of a true and just taste; and must arise from feeling delicately ourselves, and from judging accurately, of what is fittest to strike the feelings of others.

There is one error, against which it is particularly proper to caution the learner; namely, that of multiplying emphatical words too much. It is only by a prudent reserve in the use of them, that we can give them any weight. If they recur too often; if a speaker or reader attempts to render every thing which he expresses of high importance, by a multitude of strong emphases, we soon learn to pay little regard to them. To crowd every sentence with emphatical words, is like crowding all the pages of a book with Italic characters, which, as to the effect, is just the same as to use no such distinctions at all.

Sect. 4. *Of Pauses.*

Pauses or rests, in speaking and reading, are a total cessation of the voice, during a perceptible, and, in many cases, a measurable space of time.

Pauses are equally necessary to the speaker, and the hearer. To the speaker, that he may take breath, without which he cannot proceed far in delivery; and that he may, by these temporary rests, relieve the organs of speech, which otherwise would be soon tired by continued action: to the hearer, that the ear also may be relieved

from the fatigue, which it would otherwise endure from a continuity of sound ; and that the understanding may have sufficient time to mark the distinction of sentences, and their several members.

There are two kinds of pauses : first, emphatical pauses, and next, such as mark the distinctions of the sense. An emphatical pause is made, after something has been said of peculiar moment, and on which we desire to fix the hearer's attention. Sometimes, before such a thing is said, we usher it in with a pause of this nature. Such pauses have the same effect as a strong emphasis ; and are subject to the same rules ; especially to the caution just now given, of not repeating them too frequently. For as they excite uncommon attention, and of course raise expectation, if the importance of the matter is not fully answerable to such expectation, they occasion disappointment and disgust.

But the most frequent and the principal use of pauses is, to mark the divisions of the sense, and at the same time to allow the speaker to draw his breath ; and the proper and delicate adjustment of such pauses, is one of the most nice and difficult articles of delivery. In all reading, and public speaking, the management of the breath requires a good deal of care, so as not to oblige us to divide words from one another, which have so intimate a connexion, that they ought to be pronounced with the same breath, and without the least separation. Many sentences are miserably mangled, and the force of the emphasis totally lost, by divisions being made in the wrong place. To avoid this, every one, while he is speaking or reading, should be very careful to provide a full supply of breath for what he is to utter. It is a great mistake to imagine, that the breath must be drawn only at the end of a period, when the voice is allowed to fall. It may easily be gathered at the intervals of the period, when the voice is only suspended for a moment ; and, by this management, one may always have a sufficient stock for carrying on the longest sentence, without improper interruptions.

Pauses in reading, and public discourse, must be formed upon the manner in which we utter ourselves in ordinary, sensible conversation; and not upon the stiff artificial manner which we acquire, from reading books according to the common punctuation. It will by no means be sufficient to attend to the points used in printing; for these are far from marking *all* the pauses which ought to be made in speaking. A mechanical attention to these resting-places, has perhaps been one cause of monotony, by leading the reader to a similar tone at every stop, and a uniform cadence at every period. The primary use of points is, to assist the reader in discerning the grammatical construction; and it is only as a secondary object, that they regulate his pronunciation.

To render pauses pleasing and expressive, they must not only be made in the right place, but also accompanied with a proper tone of voice, by which the nature of these pauses is intimated; much more than by the length of them, which can seldom be exactly measured. Sometimes it is only a slight and simple suspension of voice that is proper; sometimes a degree of cadence in the voice is required; and sometimes that peculiar tone and cadence which denote the sentence to be finished. In all these cases, we are to regulate ourselves, by attending to the manner in which nature teaches us to speak, when engaged in real and earnest discourse with others.

It is a general rule, that the suspending pause should be used when the sense is incomplete; and the closing pause, when it is finished. But there are phrases, in which, though the sense is not completed, the voice takes the closing, rather than the suspending pause; and others, in which the sentence finishes by the pause of suspension.

The closing pause must not be confounded with that fall of the voice, or *cadence*, with which many readers uniformly finish a sentence. Nothing is more destructive of propriety and energy than this habit. The tones and inflections of the voice at the close of a sentence, ought to be

diversified, according to the general nature of the discourse, and the particular construction and meaning of the sentence. In plain narrative, and especially in argumentation, a small attention to the manner in which we relate a fact, or maintain an argument, in conversation, will show, that it is frequently more proper to raise the voice, than to let it fall, at the end of a sentence. Some sentences are so constructed, that the last words require a stronger emphasis than any of the preceding; while others admit of being closed with a soft and gentle sound. Where there is nothing in the sense which requires the last sound to be elevated or emphatical, an easy fall, sufficient to show that the sense is finished, will be proper. And in pathetic pieces, especially those of the plaintive, tender, or solemn kind, the tone of the passion will often require a still greater cadence of the voice. The best method of correcting a uniform cadence, is frequently to read *select sentences*, in which the style is pointed, and in which *antitheses* are frequently introduced; and argumentative pieces, or such as abound with interrogatives, or earnest exclamation.

SECT. 5. *Of Tones.*

TONES are different both from emphasis and pauses; consisting in the modulation of the voice, the notes or variations of sound which we employ in the expression of our sentiments.

Emphasis affects particular words and phrases with a degree of tone or inflection of the voice; but tones, peculiarly so called, affect sentences, paragraphs, and sometimes even the whole of a discourse.

To show the use and necessity of tones, we need only observe, that the mind, in communicating its ideas, is in a continual state of activity, emotion, or agitation, from the different effects which those ideas produce in the speaker. Now the end of such communication being, not merely to lay open the ideas, but also the different feelings which

they excite in him who utters them, there must be other signs than words, to manifest those feelings; as words uttered in a monotonous manner, can represent only a similar state of mind, perfectly free from all activity or emotion. As the communication of these internal feelings, was of much more consequence in our social intercourse, than the mere conveyance of ideas, the Author of our being did not, as in that conveyance, leave the invention of the language of emotion, to man; but impressed it himself upon our nature in the same manner as he has done with regard to the rest of the animal world: all of which express their various feelings by various tones. Ours indeed, from the superior rank that we hold, are in a high degree more comprehensive; as there is not an act of the mind, an exertion of the fancy, or an emotion of the heart, which has not its peculiar tone, or note of the voice, by which it is to be expressed; and which is suited exactly to the degree of internal feeling. It is chiefly in the proper use of these tones, that the life, spirit, beauty, and harmony of delivery consist.

An extract from the beautiful lamentation of David over Saul and Jonathan, may serve as an example of what has been said on this subject. "The beauty of Israel is slain upon thy high places. How are the mighty fallen! Tell it not in Gath; publish it not in the streets of Askelon: lest the daughters of the Philistines rejoice; lest the daughters of the uncircumcised triumph. Ye mountains of Gilboa, let there be no dew, nor rain upon you, nor fields of offerings; for there the shield of the mighty was vilely cast away; the shield of Saul, as though he had not been anointed with oil!" The first of these divisions expresses sorrow and lamentation; therefore the note is low. The next contains a spirited command, and should be pronounced much higher. The other sentence, in which he makes a pathetic address to the mountains where his friends were slain, must be expressed in a note quite different from the two former; not so low as the first, nor

so high as the second, in a manly, firm, and yet plaintive tone.*

This correct and natural language of the emotions, is not so difficult to be attained, as most readers seem to imagine. If we enter into the spirit of the author's sentiments, as well as into the meaning of his words, we shall not fail to deliver the words in properly varied tones. For there are few people, who speak English without a provincial tone, that have not an accurate use of emphasis, pauses, and tones, when they utter their sentiments in earnest discourse: and the reason that they have not the same use of them, in reading aloud the sentiments of others, may be traced to the very defective and erroneous method, in which the art of reading is taught; whereby all the various, natural, expressive tones of speech, are suppressed, and a few artificial, unmeaning, reading notes, are substituted for them.

But when we recommend to readers, an attention to the tone and language of emotions, we must be understood to do it with proper limitation. Moderation is necessary in this point, as it is in other things. For when reading becomes strictly imitative, it assumes a theatrical manner, and must be highly improper, as well as give offence to the hearers; because it is inconsistent with that delicacy and modesty, which are indispensable on such occasions.

CHAPTER II.

Of VERSIFICATION.

As there are few persons who do not sometimes read poetical composition, it seems necessary to give the student some idea of that part of grammar, which explains the principles of versification; that, in reading poetry, he may be the better able to judge of its correctness, and relish its beauties. When this lively mode of exhibiting nature and sentiment, is perfectly chaste, it is often found to be highly interesting and instructive.

* Herries.

VERSIFICATION is the arrangement of a certain number and variety of syllables, according to certain laws.

Rhyme is the correspondence of the last sound of one verse, to the last sound or syllable of another.

Feet and pauses are the constituent parts of verse. We shall consider these separately.

Of Poetical Feet.

A certain number of syllables connected, form a foot. They are called *feet*, because it is by their aid that the voice, as it were, steps along through the verse, in a measured pace; and it is necessary that the syllables which mark this regular movement of the voice, should, in some manner, be distinguished from the others. This distinction was made among the ancient Romans, by dividing their syllables into long and short, and ascertaining their quantity, by an exact proportion of time in sounding them; the long being to the short, as two to one; and the long syllables, being thus the more important, marked the movement. In English, syllables are divided into accented and unaccented; and the accented syllables being as strongly distinguished from the unaccented, by the peculiar stress of the voice upon them, are equally capable of marking the movement, and pointing out the regular paces of the voice, as the long syllables were by their quantity, among the Romans.

When the feet are formed by an accent on vowels, they are exactly of the same nature as the ancient feet, and have the same just quantity in their syllables. So that, in this respect, we have all that the ancients had, and something which they had not. We have in fact duplicates of each foot, yet with such a difference, as to fit them for different purposes, to be applied at our pleasure.

Every foot has, from nature, powers peculiar to itself; and it is upon the knowledge and right application of these

powers, that the pleasure and effect of numbers chiefly depend.

All feet used in poetry consist either of two, or of three syllables; and are reducible to eight kinds; four of two syllables, and four of three, as follows:

DYSSYLLABLE.	TRYSSYLLABLE.
A Trochee – ∪	A Dactyl – ∪ ∪
An Iambus ∪ –	An Amphibrach ∪ – ∪
A Spondee – –	An Anapæst ∪ ∪ –
A Pyrrhic ∪ ∪	A Tribrach ∪ ∪ ∪

A Trochee has the first syllable accented, and the last unaccented: as, "Hātefŭl, péttish,"

An Iambus has the first syllable unaccented, and the last accented: as, "Bĕtrāy, consíst."

A Spondee has both the words or syllables accented: as, "The pāle mōōn."

A Pyrrhic has both the words or syllables unaccented: as, "Ŏnthĕ tall tree."

A Dactyl has the first syllable accented, and the two latter unaccented: as, "Lābŏurĕr, póssible."

An Amphibrach has the first and last syllables unaccented: and the middle one accented; as, "Dē.ightfŭl, doméstic."

An Anapæst has the two first syllables unaccented, and the last accented: as, "Cŏntrăvenē, acquiésce.

A Tribrach has all its syllables unaccented: as, "Nūmĕrăblĕ, cónquerable."

Some of these feet may be denominated *principal* feet; as pieces of poetry may be wholly, or chiefly formed of any of them. Such are the Iambus, Trochee, Dactyl, and Anapæst. The others may be termed *secondary* feet; because their chief use is to diversify the numbers, and to improve the verse.

We shall first explain the nature of the principal feet.

IAMBIC verses may be divided into several species, according to the number of feet or syllables of which they are composed.

1. The shortest form of the English Iambic consists of an Iambus, with an additional short syllable: as,

Disdāining,
Complaining,
Consenting,
Repenting.

We have no poem of this measure, but it may be met with in stanzas. The Iambus, with this addition, coincides with the Amphibrach.

2. The second form of our Iambic is also too short to be continued through any great number of lines. It consists of *two* Iambuses,

Whăt plāce is hēre!
What scenes appear!
To me the rose
No longer glows.

It sometimes takes, or may take, an additional short syllable: as,

Upōn ă mōuntăin
Beside a fountain.

3. The third form consists of *three* Iambuses.

In p'ăcĕs fār ŏr nēar,
Or famous or obscure,
Where wholesome is the air,
Or where the most impure.

It sometimes admits of an additional short syllable: as,

Oŭr hēarts nă lōngĕr lāngŭish.

4. The fourth form is made up of *four* Iambuses.

Ănd māy ăt lāst mў wēarў āge,
Find out the peaceful hermitage.

5. The fifth species of English Iambic, consists of *five* Iambuses.

Hŏw lōv'd, hŏw vălŭ'd ŏnce, ăvāils thēe nŏt,
To whom related, or by whom begot:
A heap of dust alone remains of thee;
'Tis all thou art, and all the proud shall be.

Bĕ wīse tŏ-dāy, 'tĭs mădnĕss tō dĕfēr ;
Next day the fatal precedent will plead ;
Thus on, till wisdom is push'd out of life.

This is called the *Heroic* measure. In its simplest form it consists of five Iambuses ; but by the admission of other feet, as Trochees, Dactyls, Anapæsts, &c. it is capable of many varieties. Indeed, most of the English common measures may be varied in the same way, as well as by the different position of their pauses.

6. The sixth form of our Iambic is commonly called the *Alexandrine* measure. It consists of *six* Iambuses.

Fŏr thōu ărt būt ŏf dūst ; bĕ hūmblĕ ănd bĕ wīse.

The Alexandrine is sometimes introduced into heroic rhyme ; and when used sparingly, and with judgment, occasions an agreeable variety.

Thĕ sēas shăll wāste, thĕ skĭes ĭn smōke dĕcāy,
Rocks fall to dust, and mountains melt away ;
But fix'd his word, his saving pow'r remains :
Thy realm for ever lasts, thy own Messiah reigns.

7. The seventh and last form of our Iambic measure, is made up of *seven* Iambuses.

Thĕ Lōrd dĕscēndĕd frōm ăbōve, ănd bōw'd thĕ hēavĕns hĭgh.

This was anciently written in one line ; but it is now broken into two ; the first containing four feet, and the second three :

Whĕn āll thў mĕrciĕs, O mў Gōd !
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love and praise.

In all these measures, the accents are to be placed on even syllables ; and every line considered by itself, is, in general, more melodious, as this rule is more strictly observed.

TROCHAIC verse is of several kinds.

1. The shortest Trochaic verse in our language, consists of one Trochee and a long syllable.

Trūĕst lōve,
From above,
Being pure,
Will endure.
Tūmŭlt cēase,
Sink to peace.

This measure is defective in dignity, and can seldom be used on serious occasions.

2. The second English form of the Trochaic consists of *two* feet; and is likewise so brief, that it is rarely used for any very serious purpose.

On thĕ mōuntăin
By a fountain.

It sometimes contains two feet or trochees, with an additional long syllable: as,

Ĭn thĕ dāys ŏf ōld
Fables plainly told.

3. The third species consists of *three* trochees: as,

Whēn ŏur hēarts ăre mōurnĭng:

or of three trochees, with an additional long syllable: as,

Rēstiĕss mōrtăls tōil fŏr nōught;
Bliss in vain from earth is sought;
Bliss, a native of the sky,
Never wanders. Mortals, try;
There you cannot seek in vain;
For to seek her is to gain.

4. The fourth Trochiac species consists of *four* trochees: as,

Rōund ŭs rōurs thĕ tēmpĕst lōudĕr.

This form may take an additional long syllable, as follows:

Īdlĕ āftĕr dīnnĕr īn hĭs chāir,
Sat a farmer, ruddy, fat, and fair.

But this measure is very uncommon.

5. The fifth Trochaic species is likewise uncommon. It is composed of *five* trochees.

All that walk on foot or ride in chariots,
All that dwell in palaces or garrets.

6. The sixth form of the English Trochaic consists of *six* trochees: as,

On a mountain, stretch'd beneath a hoary willow,
Lay a shepherd swain, and view'd the rolling billow.

This seems to be the longest Trochaic line that our language admits.

In all these Trochaic measures, the accent is to be placed on the odd syllables.

The DACTYLIC measure being very uncommon, we shall give only one example of one species of it.

From the low pleasures of this fallen nature,
Rise we to higher, &c.

ANAPÆSTIC verses are divided into several species.

1. The shortest anapæstic verse must be a *single* anapæst; as,

But in vain,
They complain.

This measure is, however, ambiguous; for, by laying the stress of the voice on the first and third syllables, we might make a trochaic. And therefore the first and simplest form of our genuine Anapæstic verse, is made up of *two* Anæpests: as,

But his courage 'gan fail,
For no arts could avail.

This form admits of an additional short syllable.

Then his courage 'gan fail him,
For no arts could avail him.

2. The second species consists of *three* Anapæsts.

O ye woods, spread your branches apace;
To your deepest recesses I fly;
I would hide with the beasts of the chase;
I would vanish from every eye.

This is a very pleasing measure, and much used, both in solemn and cheerful subjects.

3. The third kind of the English Anapæstic, consists of *four* Anapæsts.

Măy Ĭ gŏvĕrn mў pāssĭons wĭth ābsŏlúte sway ;
And grow wiser and better as life wears away.

This measure will admit of a short syllable at the end : as,

Ŏn thĕ wārm chĕek ŏf yōuth, smĭles ănd rōsĕs ăre blēndĭng.

The preceding are the different kinds of the principal feet, in their more simple forms. They are capable of numerous variations, by the intermixture of those feet with each other ; and by the admission of the secondary feet.

We have observed, that English verse is composed of feet formed by accent ; and that when the accent falls on vowels, the feet are equivalent to those formed by quantity. That the student may clearly perceive this difference, we shall produce a specimen of each kind.

O'ĕr hēaps ŏf rūĭns stālk'd thĕ stātelў hīnd.

Here we see the accent is upon the vowel in each second syllable. In the following line, we shall find the same Iambic movement, but formed by accent on consonants, except the last syllable,

Then rústling, cráckling, cráshing, thúnder dōwn.

Here the time of the short accented syllables, is compensated by a short pause, at the end of each word to which they belong.

We now proceed to show the manner in which poetry is varied and improved, by the admission of secondary feet into its composition.

Múrmuring, and with him fled the shades of night.

The first foot here is a Dactyl : the rest are Iambics.

O'er mány ă frōzen, mány a fīery Alp.

This line contains three Amphibrachs mixed with Iambics

Innŭmĕrăblĕ before th' Almighty's throne.

Here, in the second foot, we find a Tribrach.

Sēē thĕ bōld yōuth strāin ŭp the thréat'ning stēēp.

In this line, the first foot is a Trochee; the second a genuine Spondee by quantity; the third a Spondee by accent.

In the following line, the first foot is a Pyrrhic, the second a Spondee.

Thăt ŏn wēak wĭngs from far pursues your flight.

FROM the preceding view of English versification, we may see what a copious stock of materials it possesses. For we are not only allowed the use of all the ancient poetic feet, in our heroic measure, but we have, as before observed, duplicates of each, agreeing in movement, though differing in measure,* and which make different impressions on the ear; an opulence peculiar to our language, and which may be the source of a boundless variety.

Of Poetical Pauses.

There are two sorts of pauses, one for sense, and one for melody, perfectly distinct from each other. The former may be called *sentential*, the latter, *harmonic* pauses.

The sentential pauses are those which are known to us by the name of stops, and which have names given them; as the comma, semicolon, colon, and period.

The harmonic pauses may be subdivided into the *final* pause, and the *cæsural* pause. These sometimes coincide with the sentential pause, sometimes have an independent state, that is, exist where there is no stop in the sense.

The final pause takes place at the end of the line, closes the verse, and marks the measure: the cæsural divides it into equal or unequal parts.

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* *Movement* and *measure* are thus distinguished. *Movement* expresses the progressive order of sounds, whether from strong to weak, from long to short, or *vice versa*. *Measure* signifies the proportion of time, both in sounds and pauses.

The final pause preserves the melody, without interfering with the sense. For the pause itself perfectly marks the bound of the metre; and being made only by a suspension of the voice, not by any change of note, it can never affect the sense. This is not the only advantage gained to numbers, by this final pause or stop of suspension. It also prevents that monotony, that sameness of note at the end of lines, which, however pleasing to a rude, is disgusting to a delicate ear. For as this final pause has no peculiar note of its own, but always takes that which belongs to the preceding word, it changes continually with the matter, and is as various as the sense.

It is the final pause which alone, on many occasions, marks the difference between prose and verse; which will be evident from the following arrangement of a few poetical lines.

"Of man's first disobedience, and the fruit of that forbidden tree, whose mortal taste brought death into the world, and all our wo, with loss of Eden, till one greater man restore us, and regain the blissful seat, sing, heavenly muse!"

A stranger to the poem would not easily discover that this was verse; but would take it for poetical prose. By properly adjusting the final pause, we shall restore the passage to its true state of verse.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our wo,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat,
Sing, heavenly muse!

These examples show the necessity of reading blank verse, in such a manner, as to make every line sensible to the ear; for, what is the use of melody, or for what end has the poet composed in verse, if, in reading his lines, we suppress his numbers, by omitting the final pause; and degrade them, by our pronunciation, into mere prose?

The Cæsura is commonly on the fourth, fifth, or sixth syllable of heroic verse.

On the fourth syllable, or at the end of the second foot: as,

The silver eel" in shining volumes roll'd,
The yellow carp" in scales bedropp'd with gold.

On the fifth syllable, or in the middle of the third foot: as,

Round broken columns" clasping ivy twin'd,
O'er heaps of ruin" stalk'd the stately hind.

On the sixth syllable, or at the end of the third foot: as,

Oh say what stranger cause" yet unexplor'd,
Could make a gentle belle" reject a lord?

A line may be divided into three portions, by two cæsuras: as,

Outstretch'd he lay" on the cold ground" and oft"
Look'd up to heav'n.

There is another mode of dividing lines, well suited to the nature of the couplet, by introducing semi-pauses, which divide the line into four pauses. This semi-pause may be called a *demi-cæsura*.

The following lines admit of, and exemplify it.

Glows' while he reads" but trembles' as he writes.
Reason' the card" but passion' is the gale.
Rides' in the whirlwind" and directs' the storm.

Of Melody, Harmony, and Expression.

Having shewn the general nature of feet and pauses, the constituent parts of verse, we shall now point out, more particularly, their use and importance.

Melody, harmony, and expression, are the three great objects of poetic numbers. By melody, is meant, a pleasing effect produced on the ear, from an apt arrangement of the constituent parts of verse, according to the laws of measure and movement. By harmony, an effect produced by an action of the mind, in comparing the different members of a verse with each other, and perceiving a due and beautiful

proportion between them. By expression, such a choice and arrangement of the constituent parts of verse, as serve to enforce and illustrate the thought or the sentiment.

We shall consider each of these three objects in versification, both with respect to the feet and the pauses.

1st, With regard to melody.

From the examples which we have given of verses composed in all the principal feet, it is evident that a considerable portion of melody is found in each of them, though in different degrees. Verses made up of pure Iambics have an excellent melody.

That the final and cæsural pauses contribute to melody, cannot be doubted by any person who reviews the instances, which we have already given of those pauses. To form lines of the first melody, the cæsura must be at the end of the second, or of the third foot, or in the middle of the third.

2d, With respect to harmony.

Verses composed of Iambics have indeed a fine harmony; but as the stress of the voice, in repeating such verses, is always in the same places, that is, on every second syllable, such a uniformity would disgust the ear in a long succession; and therefore such changes were sought for, as might introduce the pleasure of variety, without prejudice to melody; or which might even contribute to its improvement.

Of this nature was the introduction of the Trochee, to form the first foot of an heroic verse: as,

Fāvoŭrs tŏ nōne, tŏ āll shĕ smīles ĕxténds,
Oft she rejects, but never once offends.

Each of these lines begins with a Trochee; the remaining feet are in the Iambic movement. In the following line of the same movement, the fourth foot is a Trochee.

Āll thēse ŏur nōtiŏns vāin, sēes ănd dĕrīdes.

The next change admitted for the sake of variety, without prejudice to melody, is the intermixture of Pyrrhics

and Spondees; in which, two impressions in the one foot make up for the want of one in the other; and two long syllables compensate two short ones, so as to make the sum of the quantity of the two feet, equal to two Iambics.

Ŏn thē grēen bănk tŏ lōok ĭntŏ thē clēar
Smōoth lăke thăt to mē seēm'd another sky.
Stŏod rūl'd stŏod vāst ĭnfĭbĭtūde cŏnfĭn'd.

The next variety admitted is that of the Amphibrach.
Which many ă bărd hăs chăuntĕd mănў ă dăy.

In this line, we find that two of the feet are Amphibrachs; and three, Iambics.

We have before shown that the cæsura improves the melody of verse; and we shall now speak of its other more important office, that of being the chief source of harmony in numbers.

The first and lowest perception of harmony, by means of the cæsura, arises from comparing two members of the same line with each other, divided in the manner to be seen in the instances before mentioned; because the beauty of proportion in the members, according to each of these divisions, is founded in nature; being as one to two—two to three—or three to two.

The next degree arises from comparing the members of a couplet, or two contiguous lines: as,

See the bold youth" strain up the threat'ning steep,
Rush thro' the thickets" down the valleys sweep.

Here we find the cæsura of the first line, at the end of the second foot; and in the middle of the third foot in the last line.

Hang o'er their coursers' heads" with eager speed,
And earth rolls back" beneath the flying steed.

In this couplet, the cæsura is at the end of the third foot in the first line; and of the second, in the latter line.

The next perception of harmony arises from comparing a greater number of lines, and observing the relative proportion of the couplets to each other, in point of similarity and diversity : as,

Thy forests Windsor" and thy green retreats,
At once the monarch's" and the muse's seats,
Invite my lays." Be present Sylvan maids,
Unlock your springs" and open all your shades.

Not half so swift" the trembling doves can fly,
When the fierce eagle" cleaves the liquid sky ;
Not half so swiftly" the fierce eagle moves,
When thro' the clouds" he drives the trembling doves.

In this way the comparison of lines variously apportioned by the different seats of the three cæsuras, may be the source of a great variety of harmony, consistent with the finest melody. This is still increased by the introduction of two cæsuras, and much more by that of semi-pauses. The semi-pauses double every where the terms of comparison ; give a more distinct view of the whole and the parts ; afford new proportions of measurement, and an ampler scope for diversity and equality, those sources of beauty in harmony.

Warms' in the sun" refreshes' in the breeze,
Glows' in the stars" and blossoms' in the trees ;
Lives' through all life" extends' through all extent,
Spreads' undivided" operates' unspent.

3d. The last object in versification regards expression.

When men express their sentiments by words, they naturally fall into that sort of movement of the voice, which is consonant to that produced by the emotion in the mind ; and the Dactylic or Anapæstic, the Trochaic, Iambic, or Spondaic, prevails even in common discourse, according to the different nature of the sentiments expressed. To imitate nature, therefore, the poet, in arranging his words in the artificial composition of verse, must take care to make

the movement correspond to the sentiment, by the proper use of the several kinds of feet: and this is the first and most general source of expression in numbers.

That a judicious management of the feet and pauses, may be peculiarly expressive of particular operations and sentiments, will sufficiently appear to the learner, by a few select examples under each of those heads.

In the following instance, the vast dimensions of Satan are shown by an uncommon succession of long syllables, which detain us to survey the huge arch fiend, in his fixed posture.

Sō strētch'd oūt hūge in lēngth the ārch fiend lāy.

The next example affords instances of the power of a Trochee beginning a line, when succeeded by an Iambus.

——————————and sheer within
Lĭghts ŏn hĭs fēet: as when a prowling wolf
Leăps o'ĕr thĕ fĕnce wĭth eāse ĭntŏ thĕ fōld.

The Trochee which begins the line shows Satan in the act of lighting: the Iambus that follows, fixes him—"Lĭghts ŏn hĭs fēet."

The same artifice, in the beginning of the next line, makes us see the wolf—"leáp'd o'ĕr thĕ fĕnce."—But as the mere act of leaping over the fence, is not the only circumstance to be attended to, but also the facility with which it is done, this is strongly marked, not only by the smooth foot which follows—"wĭth ēase"—itself very expressive, but likewise by a Pyrrhic preceding the last foot —"ĭntŏ thĕ fōld."—which indeed carries the wolf—"wĭth ēase ĭntŏ thĕ fōld."

The following instances show the effects produced by cæsuras, so placed as to divide the line into very unequal portions: such as that after the first, and before the last semipede.

——————————thus with the year
Seasons return, but not to me returns
Day" or the sweet approach of even or morn.

Here the cæsura after the first semipede *Day*, stops us unexpectedly, and forcibly impresses the imagination with the greatness of the author's loss, the loss of sight.

No sooner had th' Almighty ceas'd, but all
The multitude of angels, with a shout
Loud" as from numbers without number" sweet
As from blest voices uttering joy."——

There is something very striking in this uncommon cæsura, which suddenly stops the reader, to reflect on the importancs of a particular word.

We shall close the subject, with an example containing the united powers of many of the principles which have been explained.

Dĭre wăs the tóssĭng" dēep the grōans" Dĕspāir"
Ténded the síck" búsiest from coúch to coúch"
And ōvĕr thĕm trĭúmphánt deăth" hĭs dárt"
Shook" bŭt dĕ'āy'd tŏ strīke.

Many of the rules and observations respecting Prosody, are taken from "Sheridan's Art of Reading;" to which book the Compiler refers the ingenious student, for more extensive information on the subject.

PUNCTUATION.*

PUNCTUATION is the art of dividing a written composition into sentences, or parts of sentences, by points or stops, for the purpose of marking the different pauses which the sense, and an accurate pronunciation require.

The Comma represents the shortest pause; the Semicolon, a pause double that of the comma; the Colon, double that of the semicolon; and the Period, double that of the colon.

The precise quantity or duration of each pause, cannot be defined; for it varies with the time of the whole. The same composition may be rehearsed in a quicker or a slower time; but the proportion between the pauses should be ever invariable.

In order more clearly to determine the proper application of the points, we must distinguish between an *imperfect phrase*, a *simple sentence*, and a *compound sentence*.

An imperfect phrase contains no assertion, or does not amount to a proposition or sentence: as, "Therefore; in haste; studious of praise."

A simple sentence has but one subject, and one finite verb, expressed or implied: as, "Temperance preserves health."

A compound sentence has more than one subject, or one finite verb, either expressed or understood; or it consists of two or more simple sentences connected together: as "Good nature mends and beautifies all objects;" "Virtue refines the affections, but vice debases them."

In a sentence, the subject and the verb, or either of them

* As punctuation is intended to aid both the sense, and the pronunciation of a sentence, it could not have been exclusively discussed under the part of Syntax, or of Prosody. The nature of the subject, its extent and importance, and the grammatical knowledge which it presupposes, have induced us to make it a distinct and subsequent article.

may be accompanied with several adjuncts: as, the object, the end, the circumstance of time, place, manner, and the like: and the subject or verb may be either immediately connected with them, or mediately; that is, by being connected with something which is connected with some other, and so on: as, "The mind unoccupied with useful knowledge, becomes a magazine of trifles and follies."

Members of sentences may be divided into simple and compound members. See page 137.

CHAPTER I.

Of the COMMA.

THE Comma usually separates those parts of a sentence, which, though very closely connected in sense and construction, require a pause between them.

RULE I. With respect to a simple sentence, the several words of which it consists have so near a relation to each other, that, in general, no points are requisite, except a full stop at the end of it: as, "The fear of the Lord is the beginning of wisdom." "Every part of matter swarms with living creatures."

A simple sentence, however, when it is a long one, and the nominative case is accompanied with inseparable adjuncts, may admit of a pause immediately before the verb: as, "The good taste of the present age, has not allowed us to neglect the cultivation of the English language:" "To be totally indifferent to praise or censure, is a real defect in character."

RULE II. When the connexion of the different parts of a simple sentence is interrupted by an imperfect phrase, a comma is usually introduced before the beginning, and at the end of this phrase: as, "I remember, *with gratitude*, his goodness to me;" "His work is, *in many respects*, very imperfect. It is, *therefore*, not much approved." But when these interruptions are slight and unimportant, the comma

is better omitted; as, "Flattery is *certainly* pernicious;" "There is *surely* a pleasure in beneficence."

In the generality of compound sentences, there is frequent occasion for commas; as will appear from the following view of the different occasions to which they are adapted.

RULE III. When two or more nouns occur in the same construction, they are parted by a comma: as, "Reason, virtue, answer one great aim:" "The husband, wife, and children, suffered extremely*;" "They took away their furniture, clothes, and stock in trade:" "He is alternately supported by his father, his uncle, and his elder brother."

From this rule there is mostly an exception, with regard to two nouns closely connected by a conjunction: as, "Virtue *and* vice form a strong contrast to each other:" "Libertines call religion bigotry or superstition;" "There is a natural difference between merit *and* demerit, virtue *and* vice, wisdom *and* folly." But if the parts connected are not short, a comma may be inserted, though the conjunction is expressed: as, "Romances may be said to be miserable rhapsodies, *or* dangerous incentives to evil;" "Intemperance destroys the strength of our bodies, *and* the vigour of our minds."

RULE IV. Two or more adjectives belonging to the same substantive are likewise separated by commas: as, "Plain, honest truth, wants no artificial covering;" "David was a brave, wise, and pious man;" "A woman, gentle, sensible, well-educated, and religious;" "The most innocent pleasures are the sweetest, the most rational, the most affecting, and the most lasting."

But two adjectives, immediately connected by a conjunction, are not separated by a comma: as, "True worth is modest *and* retired;" "Truth is fair *and* artless, simple

* As a considerable pause in pronunciation, is necessary between the last noun and the verb, a comma should be inserted to denote it. But as no pause is allowable between the last adjective and the noun, under Rule IV. the comma is there properly omitted.

See WALKER's *Elements of Elocution*.

and sincere, uniform *and* consistent." "We must be wise *or* foolish; there is no medium."

RULE V. Two or more verbs, having the same nominative case, and immediately following one another, are also separated by commas: as, "Virtue supports in adversity, moderates in prosperity:" "In a letter, we may advise, exhort, comfort, request, and discuss."

Two verbs immediately connected by a conjunction, are an exception to the above rule: as, "The study of natural history expands *and* elevates the mind;" "Whether we eat *or* drink, labour *or* sleep, we should be moderate."

Two or more participles are subject to a similar rule, and exception: as, "A man, fearing, serving, and loving his Creator;" "He was happy in being loved, esteemed, and respected:" "by being admired *and* flattered, we are often corrupted."

RULE VI. Two or more adverbs immediately succeeding one another, must be separated by commas: as, "We are fearfully, wonderfully framed;" "Success generally depends on acting prudently, steadily, and vigorously, in what we undertake."

But when two adverbs are joined by a conjunction, they are not parted by the comma: as, "Some men sin deliberately *and* presumptuously;" "There is no middle state; we must live virtuously *or* viciously."

RULE VII. When participles are followed by something that depends on them, they are generally separated from the rest of the sentence by a comma: as, "The king, *approving the plan*, put it in execution;" "His talents, *formed for great enterprises*, could not fail of rendering him conspicuous; "All mankind compose one family, *assembled* under the eye of one common Father."

RULE VIII. When a conjunction is divided by a phrase or sentence from the verb to which it belongs, such intervening phrase has usually a comma at each extremity: as, They set out early, *and*, before the close of the day, arrived at the destined place."

RULE IX. Expressions in a direct address, are separated

from the rest of the sentence by commas: as, "*My son*, give me thy heart;" "I am obliged to you, *my friends*, for your many favours."

RULE X. The case absolute, and the infinitive mood absolute, are separated by commas from the body of the sentence: as, "His father dying, he succeeded to the estate;" "At length, their ministry performed, and race well run, they left the world in peace;" "To confess the truth, I was much in fault."

RULE XI. Nouns in apposition, that is, nouns added to other nouns in the same case, by way of explication or illustration, when accompanied with adjuncts, are set off by commas: as, "Paul, the apostle of the Gentiles, was eminent for his zeal and knowledge;" "The butterfly, child of the summer, flutters in the sun."

But if such nouns are single, or only form a proper name, they are not divided: as, "Paul, the apostle;" "The emperor Antonius wrote an excellent book."

RULE XII. Simple members of sentences connected by comparatives, are for the most part distinguished by a comma: as, "*As* the hart panteth after the water brooks, *so* doth my soul pant after thee;" "*Better* is a dinner of herbs with love, *than* a stalled ox and hatred with it."

If the members in comparative sentences are short, the comma is, in general, better omitted: as, "How much *better* is it to get wisdom *than* gold!" "Mankind act *oftener* from caprice *than* reason."

RULE XIII. When words are placed in opposition to each other, or with some marked variety, they require to be distinguished by a comma: as,

"Tho' deep, yet clear; tho' gentle, yet not dull;
Strong, without rage; without o'erflowing, full."

"Good men, in this frail, imperfect state, are often found, not only in union *with*, but in opposition *to*, the views and conduct of one another."

Sometimes when the word with which the last preposition agrees, is single, it is better to omit the comma before

it: as, "Many states were in alliance *with*, and under the protection *of* Rome."

The same rule and restriction must be applied when two or more nouns refer to the same preposition: as, "He was composed both under the threatening, and at the approach, *of* a cruel and lingering death;" "He was not only the king, but the father *of* his people."

RULE XIV. A remarkable expression, or a short observation, somewhat in the manner of a quotation, may be properly marked with a comma: as, "It hurts a man's pride to say, I do not know;" "Plutarch calls lying, the vice of slaves."

RULE XV. Relative pronouns are connective words, and generally admit a comma before them: as, "He preaches sublimely, *who* lives a sober, righteous, and pious life;" "There is no charm in the female sex, *which* can supply the place of virtue."

But when two members, or phrases, are closely connected by a relative, restraining the general notion of the antecedent to a particular sense, the comma should be omitted: as, "Self-denial is the sacrifice which virtue must make;" "A man who is of a detracting spirit, will misconstrue the most innocent words that can be put together." In the latter example, the assertion is not of "man in general," but of "a man who is of a detracting spirit;" and therefore they should not be separated.

The fifteenth rule applies equally to cases in which the relative is not expressed, but understood: as, "It was from piety, warm and unaffected, that his morals derived strength." "This sentiment, habitual and strong, influenced his whole conduct." In both of these examples, the relative and verb *which was*, are understood.

RULE XVI. A simple member of a sentence, contained within another, or following another, must be distinguished by the comma: as, "To improve time, whilst we are blessed with health, will smooth the bed of sickness." "Very often while we are complaining of the vanity, and the

evils of human life, we make that vanity, and we increase those evils."

If, however, the members succeeding each other, are very closely connected, the comma is unnecessary: as, "Revelation tells us how we may attain happiness."

When a verb in the infinitive mood, follows its governing verb, with several words between them, those words should generally have a comma at the end of them: as, "It ill becomes good and wise men, to oppose and degrade one another."

Several verbs in the infinitive mood, having a common dependence, and succeeding one another, are also divided by commas: as, "To relieve the indigent, to comfort the afflicted, to protect the innocent, to reward the deserving, is a humane and noble employment."

RULE XVII. When the verb *to be* is followed by a verb in the infinitive mood, which, by transposition, might be made the nominative case to it, the former is generally separated from the latter verb, by a comma: as, "The most obvious remedy is, to withdraw from all associations with bad men." "The first and most obvious remedy against the infection, is, to withdraw from all associations with bad men."

RULE XVIII. When adjuncts or circumstances are of importance, and often when the natural order of them is inverted, they may be set off by commas: as, "Virtue must be formed and supported, not by unfrequent acts, but by daily and repeated exertions." "Vices, like shadows, towards the evening of life, grow great and monstrous." "Our interests are interwoven by threads innumerable;" "By threads innumerable, our interests are interwoven."

RULE XIX. Where a verb is understood, a comma may often be properly introduced. This is a general rule, which, besides comprising some of the preceding rules, will apply to many cases, not determined by any of them: as, "From law arises security; from security, curiosity; from curiosity, knowledge." In this example, the verb "arises"

is understood before "curiosity" and "knowledge;" at which words a considerable pause is necessary.

RULE XX. The words, *nay*, *so*, *hence*, *again*, *first*, *secondly*, *formerly*, *now*, *lastly*, *once more*, *above all*, *on the contrary*, *in the next place*, *in short*, and all other words and phrases of the same kind, must generally be separated from the context by a comma: as, "Remember thy best and first friend; *formerly*, the supporter of thy infancy, and the guide of thy childhood; *now*, the guardian of thy youth, and the hope of thy coming years." "He feared want, *hence*, he over-valued riches." "This conduct may heal the difference, *nay*, it may constantly prevent any in future." "*Finally*, I shall only repeat what has been often justly said." "If the spring put forth no blossoms, in summer there will be no beauty, and in autumn, no fruit; *so*, if youth be trifled away without improvement, riper years may be contemptible and old age miserable."

In many of the foregoing rules and examples, great regard must be paid to the length of the clauses, and the proportion which they bear to one another. An attention to the sense of any passage, and to the clear, easy communication of it, will, it is presumed, with the aid of the preceding rules, enable the student to adjust the proper pauses, and the places for inserting the commas.

CHAPTER II.

Of the SEMICOLON.

The semicolon is used for dividing a compound sentence into two or more parts, not so closely connected as those which are separated by a comma, nor yet so little dependent on each other, as those which are distinguished by a colon.

The semicolon is sometimes used, when the preceding member of the sentence does not of itself give a complete sense, but depends on the following clause; and sometimes when the sense of that member would be complete without the concluding one: as in the following instances: "As

the desire of approbation, when it works according to reason, improves the amiable part of our species in every thing that is laudable; so nothing is more destructive to them when it is governed by vanity and folly."

"Experience teaches us, that an entire retreat from worldly affairs, is not what religion requires; nor does it even enjoin a long retreat from them."

"Straws swim upon the surface; but pearls lie at the bottom."

"Philosophers assert, that Nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and that all future generations will continue to make discoveries, of which we have not the least idea."

CHAPTER III.

Of the COLON.

THE Colon is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon; but not so independent as separate distinct sentences.

The Colon may be properly applied in the three following cases.

1. When a member of a sentence is complete in itself, but followed by some supplemental remark, or further illustration of the subject: as, "Nature felt her inability to extricate herself from the consequences of guilt: the gospel reveals the plan of Divine interposition and aid." "Nature confessed some atonement to be necessary: the gospel discovers that the necessary atonement is made."

2. When several semicolons have preceded, and a still greater pause is necessary, in order to mark the connecting or concluding sentiment: as, "A divine legislator, uttering his voice from heaven; an almighty governor, stretching forth his arm to punish or reward; informing us of perpetual rest prepared hereafter for the righteous, and of indignation and wrath awaiting the wicked: these are the con-

siderations which overawe the world, which support integrity, and check guilt."

3. The Colon is commonly used when an example, a quotation, or a speech is introduced: as, "The Scriptures give us an amiable representation of the Deity, in these words: 'God is love.'" "He was often heard to say: 'I have done with the world, and I am willing to leave it.'"

The propriety of using a colon, or semicolon, is sometimes determined by a conjunction's being expressed, or not expressed: as, "Do not flatter yourselves with the hope of perfect happiness: there is no such thing in the world." "Do not flatter yourselves with the hope of perfect happiness; *for* there is no such thing in the world."

CHAPTER IV.

Of the PERIOD.

WHEN a sentence is complete and independent, and not connected in construction with the following sentence, it is marked with a period.

Some sentences are independent of each other, both in their sense and construction: as, "Fear God. Honour the king. Have charity towards all men." Others are independent only in their grammatical construction: as, "The Supreme Being changes not, either in his desire to promote our happiness, or in the plan of his administration. One light always shines upon us from above. One clear and direct path is always pointed out to man."

A period may sometimes be admitted between two sentences, though they are joined by a disjunctive or copulative conjunction. For the quality of the point does not always depend on the connective particle, but on the sense and structure of sentences: as, "Recreations, though they may be of an innocent kind, require steady government, to keep them within a due and limited province. But such as are of an irregular and vicious nature, are not to be governed, but to be banished from every well-regulated mind."

"He who lifts himself up to the observation and notice

of the world, is, of all men, the least likely to avoid censure. For he draws upon himself a thousand eyes, that will narrowly inspect him in every part."

The period should be used after every abbreviated word: as, "M. S. P. S. N.B. A.D. O.S. N.S," &c.

CHAPTER V.

Of the DASH, *Notes of* INTERROGATION *and* EXCLAMATION, *&c.*

THE DASH.

THE DASH, though often used improperly by hasty and incoherent writers, may be introduced with propriety, where the sentence breaks off abruptly; where a significant pause is required; or where there is an unexpected turn in the sentiment: as, "If thou art he, so much respected once—but, oh! how fallen! how degraded!" "If acting conformably to the will of our Creator;—if promoting the welfare of mankind around us; if securing our own happiness; are objects of the highest moment:—then we are loudly called upon, to cultivate and extend the great interests of religion and virtue."

"Here lies the great——False marble, where?
Nothing but sordid dust lies here."

Besides the points which mark the pauses in discourse, there are others, which denote a different modulation of voice, in correspondence to the sense. These are,

The Interrogative point,	?
The Exclamation point,	!
The Parenthesis,	( )

INTERROGATION.

A note of Interrogation is used at the end of an interrogative sentence; that is, when a question is asked: as, "Who will accompany me?" "Shall we always be friends?"

Questions which a person asks himself in contemplation, ought to be terminated by points of interrogation: as, "Who adorned the heavens with such exquisite beauty?" "At whose command do the planets perform their constant revolutions?"

A point of Interrogation is improper after sentences which are not questions, but only expressions of admiration, or of some other emotion.

"How many instances have we of chastity and excellence in the fair sex!"

"With what prudence does the son of Sirach advise us in the choice of our companions!"

A note of interrogation should not be employed, in cases where it is only said a question has been asked, and where the words are not used as a question. "The Cyprians asked me, why I wept." To give this sentence the interrogative form, it should be expressed thus: "The Cyprians said to me, 'Why dost thou weep?'"

EXCLAMATION.

The note of Exclamation is applied to expressions of sudden emotion, surprise, joy, grief, &c. and also to invocations or addresses: as, "My friend! this conduct amazes me!" "Bless the Lord, O my soul! and forget not all his benefits!"

"Oh! had we both our humble state maintain'd,
And safe in peace and poverty remain'd!"

"Hear me, O Lord! for thy loving kindness is great!"

It is difficult, in some cases, to distinguish between an interrogative and exclamatory sentence; but a sentence, in which any wonder or admiration is expressed, and no answer either expected or implied, may be always properly terminated by a note of exclamation: as, "How much vanity in the pursuits of men!" "Who can sufficiently express the goodness of our Creator!" "What is more amiable than virtue!"

The interrogation and exclamation points are indetermi-

nate as to their quantity or time, and may be equivalent in that respect to a semicolon, a colon, or a period, as the sense may require. They mark an elevation of the voice.

The utility of the points of Interrogation and Exclamation, appears from the following examples, in which the meaning is signified and discriminated solely by the points.

"What condescension!"
"What condescension?"

"How great was the sacrifice!"
"How great was the sacrifice?"

PARENTHESIS.

A Parenthesis is a clause containing some necessary information, or useful remark, introduced into the body of a sentence obliquely, and which may be omitted without injuring the construction: as,

"Know then this truth, (enough for man to know,)
Virtue alone is happiness below."

"And was the ransom paid? It was: and paid
(What can exalt his bounty more?) for thee."

"To gain a posthumous reputation, is to save four or five letters (for what is a name besides?) from oblivion." "Know ye not, brethren, (for I speak to them that know the law,) how that the law hath dominion over a man as long as he liveth?"

If the incidental clause is short, or perfectly coincides with the rest of the sentence, it is not proper to use the parenthetical characters. The following instances are therefore improper uses of the parenthesis. "Speak you (who saw) his wonders in the deep." "Every planet (as the Creator has made nothing in vain) is most probably inhabited." "He found them asleep again; (for their eyes were heavy;) neither knew they what to answer him."

The parenthesis marks a moderate depression of the voice and may be accompanied with every point which the sense would require if the parenthetical characters were omitted.

It ought to terminate with the same kind of stop which the member has, that precedes it; and to contain that stop within the parenthetical marks. We must, however, except cases of interrogation and exclamation: as, "While they wish to please, (and why should they not wish it?) they disdain dishonorable means." "It was represented by an analogy, (Oh, how inadequate!) which was borrowed from," &c.

There are other characters, which are frequently made use of in composition, and which may be explained in this place, viz.

An Apostrophe, marked thus ' is used to abbreviate or shorten a word: as, *'tis* for *it is*; *tho'* for *though*; *e'en* for *even*; *judg'd* for *judged*. Its chief use is to show the genitive case of nouns: as, "A man's property; a woman's ornament."

A Caret marked thus ^ is placed where some word happens to be left out in writing, and which is inserted over the line. This mark is also called a circumflex, when placed over some vowel of a word, to denote a long syllable: as, "Euphrâtes."

A Hyphen, marked thus - is employed in connecting compounded words: as, "Lap-dog, tea-pot, pre-existence, self-love, to-morrow, mother-in-law."

It is also used when a word is divided, and the former part is written or printed at the end of one line, and the latter part at the beginning of another. In this case, it is placed at the end of the first line, not at the beginning of the second.

The Acute Accent, marked thus ´ as, "*Fáncy*." The Grave thus ` : as, "*Favour*."

In English, the Accentual marks are chiefly used in spelling-books and dictionaries, to mark the syllables which require a particular stress of the voice in pronunciation.

The stress is laid on long and short syllables indiscriminately. In order to distinguish the one from the other, some writers of dictionaries have placed the grave on the

former, and the acute on the latter, in this manner: "Mănor, mĭneral, lĭvely, lĭved, rĭval, rĭver."

The proper mark to distinguish a long syllable, is this ¯: as, "Rōsy:" and a short one thus ˘: as, "Fŏlly. This last mark is called a breve.

A Diæresis, thus marked ¨, consists of two points placed over one of the two vowels that would otherwise make a diphthong, and parts them into two syllables: as, "Creätor, coädjutor, aërial."

A Section, marked thus §, is the division of a discourse, or chapter, into less parts or portions.

A Paragraph ¶ denotes the beginning of a new subject, or a sentence not connected with the foregoing. This character is chiefly used in the Old, and in the New Testament.

A Quotation " ". Two inverted commas are generally placed at the beginning of a phrase or a passage, which is quoted or transcribed from the speaker or author in his own words; and two commas in their direct position, are placed at the conclusion: as,

"The proper study of mankind is man."

Crotchets or Brackets [] serve to inclose a word or sentence, which is to be explained in a note, or the explanation itself, or a word or a sentence which is intended to supply some deficiency, or to rectify some mistake.

An Index or Hand ☞ points out a remarkable passage, or something that requires particular attention.

A Brace } is used in poetry at the end of a triplet or three lines, which have the same rhyme.

Braces are also used to connect a number of words with one common term, and are introduced to prevent a repetition in writing or printing.

An Asterisk, or little star *, directs the reader to some note in the margin, or at the bottom of the page. Two or three asterisks generally denote the omission of some letters in a word, or of some bold or indelicate expression, or some defect in the manuscript.

An Elipsis —— is also used, when some letters in a word, or some words in a verse, are omitted: as, "The k—g," for "the king."

An Obelisk, which is marked thus †, and Parallels thus ‖, together with the letters of the Alphabet, and figures, are used as references to the margin, or bottom of the page.

PARAGRAPHS.

It may not be improper to insert in this place, a few general directions respecting the division of a composition into paragraphs.

Different subjects, unless they are very short, or very numerous in small compass, should be separated into paragraphs.

When one subject is continued to a considerable length, the larger divisions of it should be put into paragraphs. And it will have a good effect to form the breaks, when it can properly be done, at sentiments of the most weight, or that call for peculiar attention.

The facts, premises, and conclusions, of a subject, sometimes naturally point out the separations into paragraphs: and each of these, when of great length, will again require subdivisions at the most distinctive parts.

In cases which require a connected subject to be formed into several paragraphs, a suitable turn of expression, exhibiting the connexion of the broken parts, will give beauty and force to the division.

DIRECTIONS RESPECTING THE USE OF CAPITAL LETTERS.

It was formerly the custom to begin every noun with a capital: but as this practice was troublesome, and gave the writing or printing a crowded and confused appearance, it has been discontinued. It is, however, very proper to begin with a capital,

1. The first word of every book, chapter, letter note, or any other piece of writing.

2. The first word after a period; and, if the two senten-

ces are *totally independent*, after a note of interrogation or exclamation.

But if a number of interrogative or exclamatory sentences, are thrown into one general group; or if the construction of the latter sentences depends on the former, all of them, except the first, may begin with a small letter: as, "How long, ye simple ones, will ye love simplicity? and the scorners delight in their scorning? and fools hate knowledge?" "Alas! how different! yet how like the same!"

3. The appellations of the Deity: as, "God, Jehovah, the Almighty, the Supreme Being, the Lord, Providence, the Messiah, the Holy Spirit."

4. Proper names of persons, places, streets, mountains, rivers, ships: as, "George, York, the Strand, the Alps, the Thames, the Seahorse."

5. Adjectives derived from proper names of places: as, "Grecian, Roman, English, French, and Italian."

6. The first word of a quotation, introduced after a colon, or when it is in a direct form: as, "Always remember this ancient maxim: 'Know thyself.'" "Our great Lawgiver says, 'Take up thy cross daily, and follow me.'" But when a quotation is brought in obliquely after a comma, a capital is unnecessary: as, "Solomon observes, 'that pride goes before destruction.'"

The first word of an example may also very properly begin with a capital: as, "Temptation proves our virtue."

7. Every substantive and principal word in the titles of books: as, "Johnson's Dictionary of the English Language;" "Thomson's Seasons;" "Rollin's Ancient History."

8. The first word of every line in poetry.

9. The pronoun *I*, and the interjection *O*, are written in capitals: as, "I write:" "Hear, O earth!"

Other words, besides the preceding, may begin with capitals, when they are remarkably emphatical, or the principal subject of the composition.

APPENDIX:

CONTAINING RULES AND OBSERVATIONS FOR ASSISTING YOUNG PERSONS TO WRITE WITH PERSPICUITY AND ACCURACY. TO BE STUDIED AFTER THEY HAVE ACQUIRED A COMPETENT KNOWLEDGE OF ENGLISH GRAMMAR.

PERSPICUITY

IS the fundamental quality of style: a quality so essential in every kind of writing, that for the want of it nothing can atone. It is not to be considered as merely a sort of negative virtue, or freedom from defect. It has higher merit: it is a degree of positive beauty. We are pleased with an author, and consider him as deserving praise, who frees us from all fatigue of searching for his meaning; who carries us through his subject without any embarrassment or confusion; whose style flows aways like a limpid stream, through which we see to the very bottom.

The study of perspicuity and accuracy of expression consists of two parts: and requires attention, first, to *Single Words and Phrases*; and then, to the *Construction of Sentences*.

PART I.

Of PERSPICUITY and ACCURACY of EXPRESSION, with respect to single Words and Phrases.

THESE qualities of style, considered with regard to words and phrases, require the following properties: PURITY, PROPRIETY, and PRECISION.

CHAPTER I.

Of PURITY.

PURITY of style consists in the use of such words, and such constructions, as belong to the idiom of the language

which we speak ; in opposition to words and phrases that are taken from other languages, or that are ungrammatical, obsolete, new-coined, or used without proper authority. All such words and phrases as the following, should be avoided : *Quoth he ; I wist not ; erewhile ; behist ; selfsame ; delicatesse*, for delicacy ; *politesse*, for politeness ; *hauteur*, for haughtiness ; *incumberment*, *connexity*, *martyrised*, for encumbrance, connexion, martyred.

The introduction of foreign and learned words, unless where necessity requires them, should never be admitted into our composition. Barren languages may need such assistance, but ours is not one of these. A multitude of Latin words, in particular, have, of late, been poured in upon our language. On some occasions, they give an appearance of elevation and dignity to style ; but they often render it stiff and apparently forced. In general, a plain, native style, is not only more intelligible to all readers, but by a proper management of words, it can be made equally strong and expressive with this Latinised English, or any foreign idioms.

CHAPTER II.

Of PROPRIETY.

PROPRIETY of language is the selection of such words as the best usage has appropriated to those ideas, which we intend to express by them ; in opposition to low expessions, and to words and phrases which would be less significant of the ideas that we mean to convey. Style may be pure, that is, it may be strictly English, without Scottieisms or Gallicisms, or ungrammatical, irregular expressions of any kind, and may, nevertheless, be deficient in propriety : for the words may be ill chosen, not adapted to the subject, nor fully expressive of the author's sense.

To preserve propriety, therefore, in our words and phrases, we must avoid *low expressions ; supply words that are wanting ;* be careful not to *use the same word in different senses ;* avoid *the injudicious use of technical phrases*,

equivocal or ambiguous words, unintelligible expressions, and all such words and phrases as are not adapted to our meaning.

1. Avoid *low expressions*; such as, "Topsy turvy, hurly burly, pellmell; having a month's mind for a thing; currying favour with a person; dancing attendance on the great," &c.

"Meantime the Britons, left to shift for themselves, were forced to call in the Saxons for their defence." The phrase, "*left to shift for themselves*," is rather a low phrase, and too much in the familiar style to be proper in a grave treatise.

2. *Supply words that are wanting.* "Arbitrary power I look upon as a greater evil than anarchy itself, as much as a savage is a happier state of life than a slave at the oar:" it should have been, "as much as *the state* of a savage is happier than *that* of a slave at the oar." "He has not treated this subject liberally, by the views of others as well as his own;" "By *adverting* to the views of others," would have been better. "This generous action greatly increased his former services;" it should have been, "greatly increased *the merit* of his former services." "By the pleasures of the imagination or fancy (which I shall use promiscuously) I here mean," &c. This passage ought to have had the word "terms" supplied, which, would have made it correct: "*terms* which I shall use promiscuously."

It may be proper in this place to observe, that articles and prepositions are sometimes improperly omitted; as in the following instances: "How immense the difference between the pious and profane!" "Death is the common lot of all; of good men and bad." They should have had the article and preposition repeated: "How immense the difference between *the* pious and *the* profane!" "Death is the common lot of all; *of* good men and *of* bad."

The repetition of articles and prepositions is proper, when we intend to point out the objects of which we speak, as distinguished from each other, or in contrast; and when we wish that the reader's attention should rest on that distinction: as, "Our sight is at once *the* most delightful and *the* most useful of all our senses."

3. *In the same sentence, be careful not to use the same word too frequently, nor in different senses.* "One may have an air *which* proceeds from a just sufficiency and knowledge of the matter before him, *which* may naturally produce some motions of his head and body, *which* migh become the bench better than the bar."

The pronoun *which* is here thrice used in such a manner as to throw obscurity over the sentence.

"Gregory favoured the undertaking, for no other reason than this, that the manager, in countenance, favoured his friend." It should have been, "resembled his friend."

"Charity expands our hearts in love to God and man: it is by the virtue of charity that the rich are blessed, and the poor supplied." In this sentence, the word "charity" is improperly used in two different senses; for the highest benevolence, and for almsgiving.

4. *Avoid the injudicious use of technical terms.* To inform those who do not understand sea-phrases, that "We tacked to the larboard, and stood off to sea," would be expressing ourselves very obscurely. Technical phrases not being in current use, but only the peculiar dialect of a particular class, we should never use them but when we know they will be understood.

5. *Avoid equivocal or ambiguous words.* The following sentences are exceptionable in this respect. "As for such animals as are *mortal* or noxious, we have a right to destroy them." "I long since learned to like nothing but what you *do*." "He aimed at *nothing less* than the crown," may denote either, "Nothing was less aimed at by him than the crown," or, "Nothing inferior to the crown could satisfy his ambition." "*I will have mercy*, and not sacrifice." The first part of this sentence denotes, "I will exercise mercy;" whereas it is in this place employed to signify, "I require others to exercise it." The translation should therefore have been accommodated to these different meanings. "They were both much more ancient among the Persians, than Zoroaster *or* Zerdusht." The

or in this sentence is equivocal. It serves either as a copulative to synonymous words, or as a disjunctive of different things. If, therefore, the student should not know that Zoroaster and Zerdusht mean the same person, he will mistake the sense "The rising tomb a lofty column bore:" "And thus the son the fervent sire addrest." Did the tomb bear the column, or the column the tomb? Did the son address the sire, or the sire the son?

6. *Avoid unintelligible and inconsistent words or phrases.* "I have observed," says Steele, "that the superiority among these coffeehouse politicians, proceeds from an opinion of gallantry and fashion." This sentence, considered in itself, evidently conveys no meaning. First, it is not said whose opinion, their own, or that of others: Secondly, it is not said what opinion, or of what sort, favourable or unfavourable, true or false, but in general, "an opinion of gallantry and fashion," which contains no definite expression of any meaning. With the joint assistance of the context, reflection, and conjecture, we shall perhaps conclude that the author intended to say: "That the rank among these politicians was determined by the opinion generally entertained of the rank, in point of gallantry and fashion, that each of them had attained."

"This temper of mind," says an author, speaking of humility, "keeps our understanding tight about us." Whether the author had any meaning in this expression, or what it was, is not easy to determine.

Sometimes a writer runs on in a specious verbosity, amusing his reader with synonymous terms and identical propositions, well-turned periods, and high sounding words; but at the same time, using those words so indefinitely, that the reader can either affix no meaning at all to them, or may affix to them almost any meaning he pleases.

"If it is asked," says a late writer, "whence arises the harmony, or beauty of language? what are the rules for obtaining it? the answer is obvious. Whatever renders a period sweet and pleasant, makes it also graceful. A good

ear is the gift of nature ; it may be much improved, but not acquired by art. Whoever is possessed of it, will scarcely need dry critical precepts to enable him to judge of a true rhythmus, and melody of composition. Just numbers, accurate proportions, a musical symphony, magnificent figures, and that decorum which is the result of all these, are unison to the human mind."

The following is a poetical example of the same nature, in which there is scarcely a glimpse of meaning, though it was composed by an eminent poet.

From harmony, from heavenly harmony,
This universal frame began :
From harmony to harmony
Thro' all the compass of the notes it ran,
The diapason closing full in man.

In general, it may be said, that in writings of this stamp, we must accept of sound instead of sense ; being assured, that if we meet with little that can inform the judgment, we shall at least find nothing that will offend the ear. And perhaps this is one reason that we pass over such smooth language, without suspecting that it contains little or no meaning. In order to write or speak clearly and intelligibly, two things are especially requisite : one, that we have clear and distinct ideas of our subject ; and the other, that our words be approved signs of those ideas. That persons who think confusedly, should express themselves obscurely, is not to be wondered at ; for embarrassed, obscure, and feeble sentences, are generally, if not always, the result of embarrassed, obscure, and feeble thought ; but that persons of judgment, who are accustomed to scrutinize their ideas, and the signification of their words, should sometimes write without any meaning, is, at first sight, matter of admiration. This, however, when further considered, appears to be an effect derived from the same cause, indistinctness of conception, and inattention to the exact import of words. The occasions on which we are most

apt to speak and write in this unintelligible manner, are the three following.

The *first* is, where there is an exuberance of metaphor. Writers who are fond of the metaphoric style, are generally disposed to continue it too long, and to pursue it too far. They are often misled by a desire of flourishing on the several properties of a metaphor which they have ushered into the discourse, without taking the trouble to examine whether there are any qualities in the subject, to which these properties can, with justice and perspicuity, be applied. The following instance of this sort of writing is from an author of considerable eminence. "Men must acquire a very peculiar and strong habit of turning their view inward, in order to explore the interior regions and recesses of the mind, the hollow caverns of deep thought, the private seats of fancy, and the wastes and wildernesses, as well as the more fruitful and cultivated tracts of this obscure climate." A most wonderful way of telling us, that it is difficult to trace the operations of the mind. The author having determined to represent the human mind under the metaphor of a country, revolved in his thoughts the various objects which might be found in a country, without considering whether there are any things in the mind properly analogous to these. Hence the strange parade he makes with *regions* and *recesses*, *hollow caverns* and *private seats*, *wastes* and *wildernesses*, *fruitful* and *cultivated tracts*; words which, though they have a precise meaning, as applied to country, have no definite signification, as applied to mind.

The *second* occasion of our being apt to write unintelligibly, is that wherein the terms most frequently occurring, denote things which are of a complicated nature, and to which the mind is not sufficiently familiarised. Of these the instances are numberless in every tongue; such as Government, church, state, constitution, power, legislature, jurisdiction, &c.

The *third* and principal occasion of unintelligible writing, is, when the terms employed are very abstract, and consequently of very extensive signification. Thus the

word *lion* is more distinctly apprehended by the mind than the word *beast*, *beast* than *animal*, and *animal* than *being*.

The 7th and last rule for preserving propriety in our words and phrases, is, *to avoid all those which are not adapted to the ideas we mean to communicate; or which are less significant than others, of those ideas.* "He feels any sorrow that can *arrive* at man;" better "*happen to* man." "The *conscience* of approving one's self a benefactor, is the best recompense for being so;" it should have been, "*consciousness.*" He firmly believed the divine *precept*, "There is not a sparrow falls to the ground," &c. It should have been "*doctrine.*"

"It is but opening the eye, and the scene enters." A *scene* cannot be said *to enter:* an *actor* enters; but a scene *appears*, or *presents itself.*

"We immediately assent to the beauty of an object, without inquiring into the causes of it:" it is proper to say, that we *assent* to the truth of a proposition; but it cannot so well be said, that we *assent to the beauty of an object. Acknowledge* would have expressed the sense with propriety.

"The sense of feeling, can, indeed, give us a notion of extension, shape, *and all other ideas* that enter at the eye, except colours." *Extension* and *shape* can, with no propriety, be called *ideas;* they are properties of matter. Neither is it accurate, to speak of any sense *giving us a notion of ideas:* our senses give us the ideas themselves. The meaning of the sentence would have been proper, and much clearer, if the author had expressed himself thus: "The sense of feeling, can, indeed, give us the idea of extension, figure, and all the other properties of matter, which are perceived by the eye, except colours."

"The covetous man never has a sufficiency; although he has what is enough for nature," is much inferior to, "The covetous man never has *enough;* although he has what is *sufficient* for nature."

"A traveller observes the most striking objects he sees; a general remarks all the motions of his enemy;" better thus; "A traveller *remarks*," &c.; "A general *observes*," &c.

" This measure enlarged his school, and obliged him to increase the buildings ;" it should be, " *increased* his school ;" and " *enlarge* the buildings."

" He applied a medicine before the poison had time to work ;" better thus : " He applied an *antidote*," &c.

" The poison of a suspicious temper frequently throws out its bad qualities, on all who are within its reach ;" better, " throws out its *malignant* qualities."

" I will go except I should be ill ;" " I saw them all unless two or three :" corrected thus : " *unless* I should be ill ;" " *except* two or three."

A selection of words and phrases, which are peculiarly expressive of the ideas we design to communicate ; or which are as particular and determinate in their signification, as is consistent with the nature and the scope of the discourse ; possesses great beauty, and cannot fail to produce a good effect.

CHAPTER III.

Of PRECISION.

PRECISION is the third requisite of perspicuity with respect to words and phrases. It signifies retrenching superfluities, and pruning the expression, so as to exhibit neither more nor less than an exact copy of the person's idea who uses it.

The words used to express ideas may be faulty in three respects. 1st, They may not express the idea which the author intends, but some other which only resembles it ; secondly, They may express that idea, but not fully and completely ; thirdly, They may express it, together with something more than is intended. Precision stands opposed to these three faults, but chiefly to the last. Propriety implies a freedom from the two former faults. The words which are used may be *proper ;* that is, they may express the idea intended, and they may express it fully ; but to be *precise*, signifies that they express *that idea and no more*.

The use and importance of precision may be deduced

from the nature of the human mind. It never can view, clearly and distinctly, more than one object at a time. If it must look at two or three together, especially objects that have resemblance or connexion, it finds itself confused and embarrassed. It cannot clearly perceive in what they agree, and in what they differ. Thus, were any object, suppose some animal, to be presented to my view, of whose structure I wished to form a distinct notion, I should desire all its trappings to be taken off, I should require it to be brought before me by itself, and to stand alone, that there might be nothing to divide my attention. The same is the case with words. If, when any one would inform me of his meaning, he also tells me more than what conveys it; if he joins foreign circumstances to the principal objects: if, by unnecessarily varying the expression, he shifts the point of view, and makes me see sometimes the object itself, and sometimes another thing that is connected with it, he thereby obliges me to look on several objects at once, and I lose sight of the principal. He loads the animal he is showing me, with so many trappings and collars, that I cannot distinctly view it; or he brings so many of the same species before me, somewhat resembling, and yet somewhat differing, that I see none of them clearly. When an author tells me of his hero's courage in the day of battle, the expression is precise, and I understand it fully; but if, from the desire of multiplying words, he should praise his courage and fortitude; at the moment he joins these words together, my idea begins to waver. He means to express one quality more strongly, but he is in truth expressing two: courage resists danger; fortitude supports pain. The occasion of exerting each of these qualities is different; and being led to think of both together, when only one of them should be considered, my view is rendered unsteady, and my conception of the object indistinct.

All subject do not equally require precision. It is sufficient, on many occasions, that we have a general view of the meaning. The subject, perhaps, is of the known and

familiar kind, and we are in no hazard of mistaking the sense of the author, though every word which he uses is not precise and exact.

Many authors offend against this rule of *precision*. A considerable one, in describing a bad action, expresses himself thus: "It is to remove a good and orderly affection, and to introduce an ill, or disorderly one; to commit an action that is ill, immoral, and unjust; to do ill, or to act in prejudice of integrity, good nature, and worth."

A crowd of unmeaning or useless words it brought together by some authors, who, afraid of expressing themselves in a common and ordinary manner, and allured by an appearance of splendour, surround every thing which they mean to say with a certain copious loquacity.

The great source of a loose style in opposition to precision, is the injudicious use of the words termed *synonymous*. They are called synonymous, because they agree in expressing one principal idea; but, for the most part, if not always, they express it with some diversity in the circumstances.

The following instances show a difference in the meaning of words reputed synonymous, and point out the use of attending, with care and strictness, to the exact import of words.

Custom, habit.—Custom, respects the action; habit, the actor. By custom, we mean the frequent repetition of the same act: by habit, the effect which that repetition produces on the mind or body. By the custom of walking often in the streets, one acquires a habit of idleness.

Pride, vanity.—Pride makes us esteem ourselves; vanity, makes us desire the esteem of others. It is just to say, that a man is too proud to be vain.

Haughtiness, disdain.—Haughtiness is founded on the 'gh opinion we entertain of ourselves; disdain, on the ' opinion we have of others.

'nly, alone.—Only, imports that there is no other of the e kind; alone, imports being accompanied by no other. ily child, is one that has neither brother nor sister; a lone, is one who is left by itself. There is a differ-

ence, therefore, in precise language, between these two phrases: "Virtue only makes us happy;" and "Virtue alone makes happy."

Wisdom, prudence.—Wisdom leads us to speak and act what is most proper. Prudence, prevents our speaking or acting improperly.

Entire, complete.—A thing is entire, by wanting none of its parts: complete, by wanting none of the appendages that belong to it. A man may have an entire house to himself, and yet not have one complete apartment.

Surprised, astonished, amazed, confounded.—I am surprised with what is new or unexpected: I am astonished at what is vast or great: I am amazed at what is incomprehensible; I am confounded by what is shocking or terrible.

Tranquillity, peace, calm.—Tranquillity, respects a situation free from trouble, considered in itself; peace, the same situation with respect to any causes that might interrupt it; calm, with regard to a disturbed situation going before or following it. A good man enjoys tranquillity, in himself; peace with others; and calm, after the storm.

These are some of the numerous instances of words, in our language, whose significations approach, but are not precisely the same. The more the distinction in the meaning of such words is attended to, the more clearly and forcibly shall we speak or write. It may not, on all occasions, be necessary to pay a great deal of attention to very nice distinctions; yet the foregoing instances show the utility of some general care to understand the distinct import of our words.

While we are attending to precision, we must be on our guard, lest, from the desire of pruning too closely, we retrench all copiousness. Scarcely in any language are there two words that convey precisely the same idea; a person thoroughly conversant in the propriety of the language, will always be able to observe something that distinguishes them. As they are like different shades of the same colour, an accurate writer cam employ them to great advan-

tage, by using them so as to heighten and complete the object which he presents to us. He supplies by one what was wanting in the other, to the strength, or to the finishing, of the image which he means to exhibit. But, for this purpose, he must be attentive to the choice of his words, and not employ them carelessly, merely for the sake of filling up a period, or of rounding or diversifying his language, as if their signification were exactly the same, while in truth it is not. To unite copiousness and precision, to be full and easy, and at the same time correct and exact in the choice of every word, is no doubt one of the highest and most difficult attainments in writing.

PART II.

Of PERSPICUITY *and* ACCURACY *of* EXPRESSION, *with respect to the* CONSTRUCTION *of* SENTENCES.

SENTENCES, in general, should neither be very long, nor very short: long ones require close attention to make us clearly perceive the connexion of the several parts; and short ones are apt to break the sense, and weaken the connexion of thought. Yet occasionally they may both be used with force and propriety; as may be seen in the following sentences.

"If you look about you, and consider the lives of others as well as your own; if you think how few are born with honour, and how many die without name or children; how little beauty we see, and how few friends we hear of; how much poverty, and how many diseases there are in the world; you will fall down upon your knees, and instead of repining at one affliction, will admire so many blessings which you have received from the Divine hand." This is a sentence composed of several members linked together, and hanging upon one another, so that the sense of the whole is not brought out till the close. The following is an example of one in which the sense is formed into short, independent propositions, each complete within itself. "I confess, it was want of consideration that made me an au-

thor. I wrote because it amused me. I corrected, because it was as pleasant to me to correct as to write. I published, because I was told I might please such as it was a credit to please."

A train of sentences, constructed in the same manner, and with the same number of members, should never be allowed to succeed one another. A long succession of either long or short sentences should also be avoided; for the ear tires of either of them when too long continued. Whereas, by a proper mixture of long and short periods, and of periods variously constructed, not only the ear is gratified; but animation and force are given to our style.

We now proceed to consider the things most essential to an accurate and a perfect sentence. They appear to be the four following: 1. CLEARNESS. 2. UNITY. 3. STRENGTH. 4. A JUDICIOUS USE OF THE FIGURES OF SPEECH.

CHAPTER I.

Of the CLEARNESS *of a* SENTENCE.

PURITY, propriety, and precision, in words and phrases separately considered, have already been explained, and shown to be necessary to perspicuous and accurate writing. The just relation of sentences, and the parts of sentences, to one another, and the due arrangement of the whole, are the subjects which remain to be discussed.

THE FIRST requisite of a perfect sentence is *Clearness.*

Whatever leaves the mind in any sort of suspense as to the meaning, ought to be avoided. Obscurity arises from two causes; either from a wrong choice of words, or a wrong arrangement of them. The choice of words and phrases, as far as regards perspicuity, has been already considered. The disposition of them comes now under consideration.

The first thing to be studied here, is grammatical propriety. But as the grammar of our language is comparatively not extensive, there may be an obscure order of words where there is no transgression of any grammatical rule.

The relations of words, or members of a period, are, with us, ascertained only by the position in which they stand.

Hence a capital rule in the arrangement of sentences is, that the words or members, most clearly related, should be placed in the sentense as near to each other as possible, so as to make their mutual relation clearly appear. It will be proper to produce some instances, in order to show the importance of this rule.

1. *In the position of adverbs.* "The Romans understood liberty, *at least*, as well as we." These words are capable of two different senses, according as the emphasis, in reading them, is laid upon *liberty* or upon *at least*. The words should have been thus arranged: "The Romans understood liberty as well, at least, as we."

"Theism can only be opposed to polytheism, or atheism." Is it meant that theism is capable of nothing else besides being opposed to polytheism, or atheism? This is what the words literally import, through the wrong placing of the adverb *only*. It should have been, "Theism can be opposed only to polytheism or atheism."

"By the pleasures of the imagination, I mean only such pleasures as arise originally from sight." When it is said, "*I mean only such pleasures.*" it may be remarked, that the adverb *only* is not properly placed. It is not intended here to qualify the word *mean*, but *such pleasures*; and therefore should have been placed in as close connexion as possible with the word which it limits or qualifies. The style becomes more clear and neat, when the words are arranged thus: "By the pleasures of the imagination, I mean such pleasures only as arise from sight."

In the following sentence, the word *more* is not in its proper place. "There is not perhaps, any real beauty or deformity *more* in one piece of matter than another." The phrase ought to have stood thus: "Beauty or deformity in one piece of matter more than in another."

2. *In the position of circumstances, and of particular members.*

An author, in his dissertation on parties, thus expresses himself: "Are these designs which any man, who is born a Briton, in any circumstances, in any situation, ought to be ashamed or afraid to avow?" Here we are left at a loss, whether these words, "in any circumstances, in any situation," are connected with "a man born in Britain, in any circumstances or situation," or with that man's "avowing his designs in any circumstances or situation into which he may be brought." As it is probable that the latter was intended, the arrangement ought to have been conducted thus: "Are these designs which any man, who is born a Briton, ought to be ashamed or afraid, in any situation, in any circumstances, to avow?"

The following is another instance of a wrong arrangement of circumstances. "A great stone that I happened to find, after a long search, by the sea shore, served me for an anchor." One would think that the search was confined to the sea shore; but as the meaning is that the great stone was found by the sea shore, the period ought to have run thus: "A great stone, that, after a long search, I happened to find by the sea shore, served me for an anchor."

It is a rule, too, never to crowd many circumstances together, but rather to intersperse them in different parts of the sentence, joined with the principal words on which they depend. For instance: "What I had the opportunity of mentioning to my friend, sometime ago, in conversation, was not a new thought." These two circumstances, "*some time ago*," and "*in conversation*," which are here put together, would have had a better effect disjoined, thus: "What I had the opportunity, some time ago, of mentioning to my friend, in conversation, was not a new thought."

Here follows an example of the wrong arrangement of a member of a sentence. "The minister of state who grows less by his elevation, like a little statue placed on a mighty pedestal, will always have his jealousy strong about him." Here, so far as can be gathered from the arrangement, it is doubtful whether the object introduced, by way of simile,

relates to what goes before, or to what follows. The ambiguity is removed by the following order. "The minister of state who, like a little statue placed on a mighty pedestal, grows less by his elevation, will always," &c.

Words expressing things connected in the thought, ought to be placed as near together as possible, even when their separation would convey no ambiguity. This will be seen in the following passages from Addison. "For the English are naturally fanciful, and very often disposed, by that gloominess and melancholy of temper, which are so frequent in our nation, to many wild notions and extravagancies, to which others are not so liable." Here the verb or assertion is, by a pretty long circumstance, separated from the subject to which it refers. This might have been easily prevented, by placing the circumstance before the verb, thus: "For the English are naturally fanciful, and by that gloominess and melancholy of temper which are so frequent in our nation, are often disposed to many wild notions," &c.

"For as no mortal author, in the ordinary fate and vicissitude of things, knows to what use his works may, some time or other be applied," &c. Better thus: "For as, in the ordinary fate and vicissitude of things, no mortal author knows to what use, some time or other, his works may be applied," &c.

From these examples, the following observations will occur: that a circumstance ought never to be placed between two capital members of a period; but either between the parts of the member to which it belongs, or in such a manner as will confine it to its proper member. When the sense admits it, the sooner a circumstance is introduced, generally speaking, the better, that the more important and significant words may possess the last place, quite disencumbered. The following sentence is, in this respect, faulty. "The emperor was so intent on the establishment of his absolute power in Hungary, that he exposed the empire doubly to desolation and ruin for the sake of it." Better thus: "That, for the sake of it, he exposed the em- e doubly to desolation and ruin."

This appears to be a proper place to observe, that when different things have an obvious relation to each other, in respect to the order of nature or time, that order should be regarded, in assigning them their places in the sentence; unless the scope of the passages require it to be varied. The conclusion of the following lines is inaccurate in this respect: "But still there will be such a mixture of delight, as is proportioned to the degree in which any one of these qualifications is most conspicuous and prevailing." The order in which the two last words are placed, should have been reversed, and made to stand, *prevailing and conspicuous*.—They are *conspicuous*, because they *prevail*.

The following sentence is a beautifel example of strict conformity to this rule. "Our sight fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action, without being tired or satiated with its proper enjoyments." This passage follows the order of nature. First, we have the variety of objects mentioned which sight furnishes to the mind; next, we have the action of sight on those objects; and lastly, we have the time and continuance of its action. No order could be more natural or exact.

The order which we now recommend, is in single words especially, frequently violated, for the sake of better sound; but perhaps in no instances, without a deviation from the line of strict propriety.

3. *In the disposition of the relative pronouns*, who, which, what, whose, *and of all those particles which express the connexion of the parts of speech with one another.*

A small error in the position of these words may cloud the meaning of the whole sentence; and even where the meaning is intelligible, we always find something awkward and disjointed in the structure of the sentence, when these relatives are out of their proper place. "This kind of wit," says an author, "was very much in vogue among our *countrymen*, about an age or two ago; *who* did not practise it for any oblique reason, but purely for the sake of being

witty." We are at no loss about the meaning here; but the construction would evidently be mended by disposing the circumstance, "about an age or two ago," in such a manner as not to separate the relative *who* from its antecedent *our countrymen*; in this way: "About an age or two ago, this kind of wit was very much in vogue among our countrymen, who did not practise it," &c.

The following passage is still more censurable. "It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, *which* nothing can protect us against, but the good providence of our Creator." *Which* always refers grammatically to the substantive immediately preceding; and that in the instance just mentioned, is "treasures." The sentence ought to have stood thus: "It is folly to pretend, by heaping up treasures, to arm ourselves against the accidents of life, which nothing can protect us against," &c.

With regard to relatives, it may be farther observed, that obscurity often arises from the too frequent repetition of them, particularly of the pronouns *who* and *they*, and *them* and *their*, when we have occasion to refer to different persons; as in the following sentence of Tillotson. "Men look with an evil eye upon the good that is in others, and think that *their* reputation obscures *them*, and *their* commendable qualities stand in *their* light; and therefore *they* do what *they* can to cast a cloud over *them*, that the bright shining of *their* virtues may not obscure *them*." This is altogether careless writing. When we find these personal pronouns crowding too fast upon us, we have often no method left, but to throw the whole sentence into some other form, which may avoid those frequent references to persons who have before been mentioned.

To have the relation of every word and member of a sentence marked in the most proper and distinct manner, not only gives clearness to it, but makes the mind pass smoothly and agreeably along all the parts of it.

CHAPTER II.

Of the UNITY *of a* SENTENCE.

THE SECOND requisite of a perfect sentence, is its *Unity*.

In every composition, there is always some connecting principle among the parts. Some one object must reign and be predominant. But most of all, in a single sentence, is required the strictest unity. For the very nature of a sentence implies that one proposition is expressed. It may consist of parts, indeed, but these parts must be so closely bound together, as to make the impression upon the mind of one object, not of many. To preserve this unity of a sentence, the following rules must be observed.

In the *first* place, *During the course of the sentence, the scene should be changed as little as possible.* We should not be hurried by sudden transitions from person to person, nor from subject to subject. There is commonly, in every sentence, some person or thing which is the governing word. This should be continued so, if possible, from the beginning to the end of it.

The following sentence varies from this rule: "After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness." In this sentence, though the objects contained in it have a sufficient connexion with each other, yet, by this manner of representing them, by shifting so often both the place and the person, *we* and *they*, and *I* and *who*, they appear in so disunited a view, that the sense of connexion is much impaired. The sentence is restored to its proper unity, by turning it after the following manner. "Having come to an anchor, I was put on shore, where I was welcomed by all my friends, and received with the greatest kindness."

Here follows another instance of departure from the rule. "The sultan being dangerously wounded, they carried him to his tent; and, upon hearing of the defeat of his troops, they put him into a litter, which transported him to a place of safety, at the distance of about fifteen

leagues." Better thus: "The sultan being dangerously wounded, was carried to his tent; and, on hearing of the defeat of his troops, was put into a litter, and transported to a place of safety, about fifteen leagues distant."

A *second* rule under the head of unity, is, *Never to crowd into one sentence, things which have so little connexion, that they could bear to be divided into two or three sentences.*

The violation of this rule tends so much to perplex and obscure, that it is safer to err by too many short sentences, than by one that is overloaded and embarrassed. Examples abound in authors. "Archbishop Tillotson," says an author, "died in this year. He was exceedingly beloved by king William and queen Mary, who nominated Dr. Tennison, bishop of Lincoln, to succeed him." Who would expect the latter part of this sentence to follow in consequence of the former? "He was exceedingly beloved by both king and queen," is the proposition of the sentence. We look for some proof of this, or at least something related to it to follow; when we are on a sudden carried off to a new proposition.

The following sentence is still worse. The author, speaking of the Greeks under Alexander, says: "Their march was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavoury, by reason of their continual feeding upon sea-fish." Here the scene is changed upon us again and again. The march of the Greeks, the description of the inhabitants through whose country they travelled, the account of their sheep, and the cause of their sheep being ill-tasted food, form a jumble of objects, slightly related to each other, which the reader cannot, without much difficulty, comprehend under one view.

These examples have been taken from sentences of no great length, yet very crowded. Writers who deal in long sentences, are very apt to be faulty in this article. Take, for an instance, the following from Temple. "The usual acceptation takes profit and pleasure for two different

things, and not only calls the followers or votaries of them by the several names of busy and idle men; but distinguishes the faculties of the mind, that are conversant about them, calling the operations of the first *Wisdom*; and of the other, *Wit*; which is a Saxon word, used to express what the Spaniards and Italians call *Ingenio*, and the French *Esprit*, both from the Latin, though I think wit more particularly signifies that of poetry, as may occur in remarks on the Runic language." When the reader arrives at the end of this perplexed sentence, he is surprised to find himself at so great distance from the object with which he set out.

Long, involved, and intricate sentences, are great blemishes in composition. In writers of considerable correctness, we find a period sometimes running out so far, and comprehending so many particulars, as to be more properly a discourse than a sentence. An author, speaking of the progress of our language after the time of Cromwell, runs on in this manner: "To this succeeded that licentiousness which entered with the restoration, and, from infecting our religion and morals, fell to corrupt our language; which last was not like to be much improved by those who at that time made up the court of king Charles the Second; either such as had followed him in his banishment, or who had been altogether conversant in the dialect of these times, or young men who had been educated in the same country: so that the court, which used to be the standard of correctness and propriety of speech, was then, and I think has ever since continued, the worst school in England for that accomplishment; and so will remain, till better care be taken in the education of our nobility, that they may set out into the world with some foundation of literature, in order to qualify them for patterns of politeness."

The author, in place of a sentence, has here given a loose dissertation upon several subjects. How many different facts, reasonings, and observations, are here presented to the mind at once! and yet so linked together by the author, that they all make parts of a sentence, which admits

of no greater division in pointing, than a colon between any of its members.

It may be of use here to give a specimen of a long sentence, broken down into several periods; by which we shall more clearly perceive the disadvantages of long sentences, and how easily they may be amended. Here follows the sentence in its original form: "Though in yesterday's paper we showed how every thing that is great, new, or beautiful, is apt to affect the imagination with pleasure, we must own, that it is impossible for us to assign the necessary cause of this pleasure, because we know neither the nature of an idea, nor the substance of a human soul: and therefore, for want of such a light, all that we can do, in speculations of this kind, is, to reflect on those operations of the soul that are most agreeable; and to range, under their proper heads, what is pleasing or displeasing to the mind, without being able to trace out the several necessary and efficient causes, from whence the pleasure or displeasure arises."

The following amendment, besides breaking down the period into several sentences, exhibits some other useful alterations: "In yesterday's paper, we showed that every thing which is great, new, or beautiful, is apt to affect the imagination with pleasure. We must own, that it is impossible for us to assign the efficient cause of this pleasure, because we know not the nature either of an idea, or of the human soul. All that we can do, therefore, in speculations of this kind, is to reflect on the operations of the soul which are most agreeable, and to range under proper heads what is pleasing or displeasing to the mind."

A *third* rule for preserving the unity of sentences, is, *to keep clear of all unnecessary parentheses.*

On some occasions, when the sense is not too long suspended by them, and when they are introduced in a proper place, they may add both to the vivacity and to the energy of the sentence. But for the most part their effect is extremely bad. They are wheels within wheels, sentences in the midst of sentences; the perplexed method of

disposing of some thought, which a writer wants judgment to introduce in its proper place.

The parenthesis in this sentence is striking and proper;

"And was the ransome paid? It was; and paid
"(What can exalt the bounty more?) for thee."

But in the following sentence, we become sensible of an impropriety in the use of it. "If your hearts secretly reproach you for the wrong choice you have made, (as there is time for repentance and retreat; and a return to wisdom is always honourable,) bethink yourselves that the evil is not irreparable." It would be much better to express in a separate sentence, the thoughts contained in this parenthesis; thus: "If your hearts secretly reproach you for the wrong choice you have made, bethink yourselves that the evil is not irreparable. Still there is time for repentance and retreat; and a return to wisdom is always honourable."

CHAPTER III.

Of the STRENGTH *of a* SENTENCE.

THE THIRD requisite of a perfect sentence, is, *Strength*.

By this is meant such a disposition and management of the several words and members, as shall bring out the sense to the best advantage, and give every word, and every member, its due weight and force.

A sentence may be clear, it may also be compact in all its parts, or have the requisite unity, and yet by some circumstance in the structure, it may fail in that strength of impression, which a better management would have produced.

The *first* rule for promoting the strength of a sentence, is, *to prune it of all redundant words and members*.

It is a general maxim, that any words which do not add some importance to the meaning of a sentence, always injure it. Care should therefore be exercised with respect to synonymous words, expletives, circumlocutions, tautologies, and the expression of unnecessary circumstances. The attention becomes remiss, when words are multiplied with-

out a correspondent multiplication of ideas. "Content with deserving a triumph, he refused the honour of it;" is better language than to say, "Being content with deserving it," &c.

"In the Attic commonwealth," says an author, "it was the privilege and birthright of every citizen and poet, to rail aloud and in public." Better simply thus: "In the Attic commonwealth, it was the privilege of every citizen to rail in public."

Another expresses himself thus: "They returned back again to the same city from whence they came forth;" instead of, "They returned to the city whence they came." The five words, *back*, *again*, *same*, *from*, and *forth*, are mere expletives, that have neither use nor beauty, and are therefore to be regarded as encumbrances.

The word *but* is often improperly used with *that*: as, "There can be no doubt *but that* he seriously means what he says." It is not only useless, but cumbersome: "There can be no doubt *that* he seriously means what he says." By transposing the parts of the sentence, we shall immediately perceive the propriety of omitting this word: "That he seriously means what he says, there can be no doubt."

"I am honestly, seriously, and unalterably of opinion, that nothing can possibly be more incurably and emphatically destructive, or more decisively fatal, to a kingdom, than the introduction of thoughtless dissipation, and the pomp of lazy luxury." Would not the full import of this noisy sentence be better expressed thus: "I am of opinion, that nothing is more ruinous to a kingdom, than luxury and dissipation."

Some writers use much circumlocution in expressing their ideas. A considerable one, for so very simple a thing as a man's wounding himself, says, "To mangle, or wound, his outward form and constitution, his natural limbs or body."

But on some occasions, circumlocution has a peculiar force; as in the following sentence: "Shall not *the Judge of* "*the earth* do right?"

In the sentences which follow, the ill effects of tautology appear.

"So it is, that I must be *forced* to get home, partly by stealth, and partly by *force*."

"Never did Atticus succeed better in gaining the *universal* love and esteem of *all* men."

The subsequent sentence contains several unnecessary circumstances. "On receiving this information, he arose, went out, saddled his horse, mounted him, and rode to town." All is implied in saying, "On receiving this information, he rode to town."

This manner, however, in a certain degree, is so strongly characteristic of the simple style of remote ages, that, in books of the highest antiquity, particularly the Bible, it is not at all ungraceful. Of this kind are the following scriptural phrases. "He lifted up his voice, and wept." "He opened his mouth and said." It is true, that, in strictness, they are not necessary to the narration, but they are of some importance to the composition, as bearing the venerable signature of ancient simplicity. It may, on this occasion, be further observed, that the language of the present translation of the Bible, ought not to be viewed in an exceptionable light, though some parts of it may appear to be obsolete. From universal admission, this language has become so familiar and intelligible, that in all transcripts and allusions, except where the sense is evidently injured, it ought to be carefully preserved. And it may also be justly remarked, that, on religious subjects, a frequent recurrence of scripture-language is attended with peculiar force and propriety.

Though it promotes the strength of a sentence, to contract a round about method of expression, and to lop off excrescences, yet we should avoid the extreme of pruning too closely: some leaves should be left to shelter and surround the fruit. Even synonymous expressions may, on some occasions, be used with propriety. One is, when an obscurer term, which we cannot well avoid employing,

needs to be explained by one that is clearer. The other is, when the language of the emotions is exhibited. Emotion naturally dwells on its object: and when the reader also feels interested, repetition and synonomy have frequently an agreeable effect.

The following passage, taken from Addison, who delighted in a full and flowing style, may, by some persons, be deemed not very exceptionable. "But there is nothing that makes its way more directly to the soul than beauty, which immediately diffuses a secret satisfaction and complacency through the imagination, and gives a finishing to any thing that is great or uncommon. The very first discovery of it strikes the mind with inward joy, and spreads a cheerfulness and delight through all its faculties." Some degree of verbosity may be discovered in these sentences, as phrases are repeated which seem little more than the echo of one another; such as—*diffusing satisfaction and complacency through the imagination—striking the mind with inward joy—spreading cheerfulness and delight through all its faculties.* But, perhaps, some redundancy is more allowable on such lively subjects, than it would be on other occasions.

After removing superfluities, the *second* rule for promoting the strength of a sentence, is, *to attend particularly to the use of copulatives, relatives, and all the particles employed for transition and connexion.*

These little words *but*, *and*, *or*, *which*, *whose*, *where*, *then*, *therefore*, *because*, &c. are frequently the most important words of any; they are the joints or hinges upon which all sentences turn; and, of course, much of their strength must depend upon such particles. The varieties in using them are, indeed, so many, that no particular system of rules respecting them can be given. Some observations, tending to illustrate the rule, may, however, be mentioned.

What is called splitting particles, or separating a preposition from the noun which it governs, is to be avoided. As if I should say, "Though virtue borrows no assistance

from, yet it may often be accompanied by, the advantages of fortune." Here we are put to a stand in thought, being obliged to rest a little on the preposition by itself, which, at the same time, carries no significancy, till it is joined to its proper substantive.

Some writers needlessly multiply demonstrative and relative particles, by the frequent use of such phraseology as this: "There is nothing which disgusts us sooner than the empty pomp, of language." In introducing a subject, or laying down a proposition, to which we demand particular attention, this sort of style is very proper; but, on common occasions, it is better to express ourselves more simply and briefly: "Nothing disgusts us sooner than the empty pomp of language."

Other writers make a practice of omitting the relative, where they think the meaning can be understood without it; as, "The man I love;" "The dominions we possessed, and the conquests we made." But though this elliptical style is intelligible, and is allowable in conversation and epistolary writing, yet in all writings of a serious and dignified kind, it ought to be avoided. There, the relative should always be inserted in its proper place, and the construction filled up. "The man whom I love." "The dominions which we possessed, and the conquests which we made."

With regard to the copulative particle *and*, which occurs so frequently in all kinds of composition, several observations are to be made. First, it is evident, that the unnecessary repetition of it enfeebles style. The following sentence from Sir William Temple, will serve for an instance. He is speaking of the refinement of the French language: "The academy, set up by Cardinal Richelieu, to amuse the wits of that age *and* country, *and* divert them from raking into his politics *and* ministry, brought this into vogue; *and* the French wits have, for this last age, been wholly turned to the refinement of their style *and* language; *and*, indeed, with such success, that it can hardly

be equalled, *and* runs equally through their verse *and* their prose." Here are no fewer than eight *ands* in one sentence. Some writers often make their sentences drag in this manner, by a careless multiplication of copulatives.

But in the next place, it is worthy of observation, that though the natural use of the conjunction *and*, is to join objects together, yet in fact, by dropping the conjunction, we often mark a closer connexion, a quicker succession of objects, than when it is inserted between them. "I came, I saw, I conquered," expresses with more force the rapidity and quick succession of conquest, than if connecting particles had been used.

On the other hand, when we seek to prevent a quick transition from one object to another, when we are making some enumeration, in which we wish that the objects should appear as distinct from each other as possible, and that the mind should rest, for a moment, on each object by itself, copulatives may be multiplied with peculiar advantage. As when an author says, "Such a man might fall a victim to power; but truth, and reason, and liberty, would fall with him." Observe, in the following enumeration made by the Apostle Paul, what additional weight and distinctness are given to each particular, by the repetition of a conjunction: "I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God."

The words designed to mark the transition from one sentence to another, and the connexion between sentences, are sometimes very incorrect, and perform their office in an imperfect and obscure manner. The following is an example of this kind of inaccuracy. "By greatness, I do not mean the bulk of any single object only, but the largeness of a whole view. *Such* are the prospects of an open champaign country, a vast uncultivated desert," &c. The word *such* signifies of that nature or quality, which necessarily presupposes some adjective, or word descriptive of a quality

going before, to which it refers. But, in the foregoing sentence, there is no such adjective. The author had spoken of *greatness* in the abstract only; and, therefore, *such* has no distinct antecedent to which we can refer it. The sentence would have been introduced with more propriety, by saying, *To this class belong*, or *under this head are arranged*, the prospects, &c.

As connective particles are the hinges, tacks, and pins, by which the words in the same clause, the clauses in the same member, the members in the same sentence, and even the sentences in the same discourse, are united together, and their relations suggested, so they should not be either too frequently repeated, awkwarely exposed to view, or made up of polysyllables, when shorter words would as well convey our meaning. *Notwithstanding that*, *insomuch that*, *forasmuch as*, *furthermore*, &c. are tedious words, which tend to overload and perplex a sentence.

We shall conclude this head with two remarks on the subject of inserting or omitting the conjunctions. The first is, that the illative conjunctions, the casual, and the disjunctive, when they suit the sense, can more rarely be dispensed with than the copulative. The second is, that the omission of copulatives always succeeds best, when the connexion of the thoughts is either very close, or very distant. It is mostly in the intermediate cases that the conjunction is deemed necessary. When the connexion in thought is very distant, the copulative appears absurd; and when very close, superfluous.

The *third* rule for promoting the strength of a sentence, is, *to dispose of the capital word, or words, so that they may make the greatest impression.*

That there are, in every sentence, such capital words on which the meaning principally rests, every one must see; and that these words should possess a conspicuous and distinguished place, is equally plain. For the most part, with us, the important words are placed in the beginning of the sentence. So in the following passages: "Silver

and gold have I none; but such as I have, give I unto thee," &c. "Your fathers, where are they? and the prophets, do they live for ever?"

Sometimes, however, when we intend to give weight to a sentence, it is of advantage to suspend the meaning for a little, and then bring it out full at the close. "Thus," says an author, "on whatever side we contemplate this ancient writer, what principally strikes us, is his wonderful invention."

To accomplish this end, the placing of capital words in a conspicuous part of the sentence, the natural order of our language must sometimes be inverted. According to this natural order, the nominative has the first place, the verb the second, and the objective, if it be an active verb that is employed, has the third. Circumstances follow the nominative, the verb, or the objective, as they happen to belong to any of them. "Diana of the Ephesians is great," is the natural order of the sentence. But its strength is increased by inversion, thus: "Great is Diana of the Ephesians." "I profess, in the sincerity of my heart," &c. is the natural order of a circumstance. Inverted thus: "In the sincerity of my heart, I profess," &c.

Some authors greatly invert the natural order of sentences; others write mostly in a natural style. Each method has its advantages. The inverted possesses strength, dignity, and variety: the other, more nature, ease, and simplicity. We shall give an instance of each method, taken from writers of considerable eminence. The first is of the inverted order. The author is speaking of the misery of vice. "This, as to the complete immoral state, is, what of their own accord, men readily remark. Where there is this absolute degeneracy, this total apostacy from all candour, truth, or equity, there are few who do not see and acknowledge the misery which is consequent. Seldom is the case misconstrued, when at worst. The misfortune is, that we look not on this depravity, nor consider how it stands in less degrees. As if, to be absolutely immoral, were indeed, the greatest misery; but to be so in a little

degree, should be no misery or harm at all. Which, to allow, is just as reasonable as to own, that it is the greatest ill of a body to be in the utmost manner maimed or distorted; but that to lose the use only of one limb, or to be impaired in some single organ or member, is no ill worthy the least notice." Here is no violence done to the language, though there are many inversions.

The following is an example of natural construction: "Our sight is the most perfect, and the most delightful, of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action, without being tired, or satiated with its proper enjoyments. The sense of feeling can, indeed, give us a notion of extension, shape, and all other ideas that enter at the eye except colours; but, at the same time, it is very much straitened and confined in its operations," &c.

But whether we use inversion or not, and in whatever part of the sentence we dispose of the capital words, it is always a point of consequence, that these capital words should stand clear and disentangled from any other words that would clog them. Thus, when there are any circumstances of time, place, or other limitations, which the principal object of our sentence requires to have connected with it, we must take care to dispose of them, so as not to cloud that principal object, nor to bury it under a load of circumstances. This will be made clearer by an example. "If, whilst they profess only to please, they secretly advise, and give instruction, they may now perhaps, as well as formerly, be esteemed, with justice, the best and most honourable among authors." This is a well constructed sentence. It contains a great many circumstances and adverbs necessary to qualify the meaning; *only*, *secretly*, *as well*, *perhaps*, *now*, *with justice*, *formerly*; yet these are placed so properly, as neither to embarrass, nor weaken the sentence; while that which is the capital object in it, viz. "being justly esteemed the best and most honourable

among authors," comes out in the conclusion clear and detached, and possesses its proper place. See, now, what would have been the effect of a different arrangement: "If, whilst they profess to please only, they advise and give instruction secretly, they may be esteemed the best and most honourable among authors, with justice, perhaps, now as well as formerly." Here we have precisely the same words, and the same sense; but by means of the circumstances being so intermingled as to clog the capital words, the whole becomes feeble and perplexed.

The *fourth* rule for promoting the strength of sentences, is, *that a weaker assertion or proposition should never come after a stronger one; and that, when our sentence consists of two members, the longer should, generally, be the concluding one.*

Thus, to say, "When our passions have forsaken us, we flatter ourselves with the belief that we have forsaken them," is both more easy and more clear, than to begin with the longer part of the proposition: "We flatter ourselves with the belief that we have forsaken our passions, when they have forsaken us."

In general, it is agreeable to find a sentence rising upon us, and growing in its importance, to the very last word, when this construction can be managed without affectation. "If we rise yet higher," says Addison, "and consider the fixed stars as so many oceans of flame, that are each of them attended with a different set of planets; and still discover new firmaments and new lights, that are sunk further in those unfathomable depths of ether; we are lost in such a labyrinth of suns and worlds, and confounded with the magnificence and immensity of nature."

The *fifth* rule for the strength of sentences is, *to avoid concluding them with an adverb, a preposition, or any inconsiderable word.*

Agreeably to this rule, we should not conclude with any of the particles, *of, to, from, with, by.* For instance, it is a

great deal better to say, "Avarice is a crime of which wise men are often guilty," than to say "Avarice is a crime which wise men are often guilty of." This is a phraseology which all correct writers shun; and with reason. For as the mind cannot help resting a little, on the import of the word which closes the sentence, it must be disagreeable to be left pausing on a word, which does not, by itself, produce any idea.

For the same reason, verbs which are used in a compound sense, with some of these prepositions, are, though not so bad, yet still not proper conclusions of a period: such as, *bring about*, *lay hold of*, *come over to*, *clear up*, and many other of this kind; instead of which, if we can employ a simple verb, it always terminates the sentence with more strength. Even the pronoun *it*, should, if possible, be avoided in the conclusion: especially when it is joined with some of the prepositions; as, *with it*, *in it*, *to it*. We shall be sensible of this in the following sentence. "There is not in my opinion, a more pleasing and triumphant consideration in religion, than this, of the perpetual progress which the soul makes towards the perfection of its nature, without ever arriving at a period *in it*." How much more agreeable the sentence, if it had been so constructed as to close with the word *period*!

Besides particles and pronouns, any phrase, which expresses a circumstance only, always appears badly in the rear of a sentence. We may judge of this by the following passage: "Let me therefore conclude by repeating, that division has caused all the mischief we lament; that union alone can retrieve it; and that a great advance towards this union, was the coalition of parties, so happily begun, so successfully carried on, and of late so unaccountably neglected; to say no worse." This last phrase, "to say no worse," occasions a falling off at the end. The proper disposition of such circumstances in a sentence, requires attention, in order to adjust the mso as shall consist equally with the perspicuity and the strength of the period.—

Though necessary parts, they are, however, like irregular stones in a building, which try the skill of an artist, where to place them with the least offence. But it must be remembered, that the close is always an unsuitable place for them. Notwithstanding what has been said against concluding a period with an adverb, &c. this must not be understood to refer to such words, when the stress and significancy of the sentence rest chiefly upon them. In this case they are not to be considered as circumstances, but as the principal objects: as in the following sentence. "In their prosperity, my friends shall never hear of me, in their adversity, always." Here, "*never*" and "*always*" being emphatical words, were to be so placed as to make a strong impression.

The *sixth* rule relating to the strength of a sentence, is, *that, in the members of a sentence, where two things are* compared *or* contrasted *with one another; where either a resemblance or an opposition is intended to be expressed; some resemblance, in the language and construction, should be preserved. For when the things themselves correspond to each other, we naturally expect to find a similar correspondence in the words*

Thus, when it is said, "The wise man is happy when he gains his own approbation; the fool, when he recommends himself to the applause of those about him;" the opposition would have been more complete, if it had been expressed thus: "The wise man is happy when he gains his own approbation; the fool, when he gains that of others."

"A friend exaggerates a man's virtues; an enemy inflames his crimes." Better thus: "A friend exaggerates a man's virtues; an enemy, his crimes."

The following passage from Pope's Preface to his Homer, fully exemplifies the rule just given: "Homer was the greatest genius; Virgil, the better artist: in the one, we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a gener-

ous profusion ; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow ; Virgil, like a river in its banks, with a constant stream."—Periods thus constructed, when introduced with propriety, and not returning too often, have a sensible beauty. But we must beware of carrying our attention to this beauty too far. It ought only to be occasionally studied, when comparison or opposition of objects naturally leads to it. If such a construction as this be aimed at, in all our sentences, it leads to a disagreeable uniformity ; produces a regularly returning clink in the period, which tires the ear ; and plainly discovers affectation.

The *seventh* rule for promoting the strength and effect of sentences, is, *to attend to the harmony and easy flow of the words and members.*

Sound is a quality much inferior to sense ; yet such as must not be disregarded. For, as long as sounds are the vehicle or conveyance for our ideas, there will be a very considerable connexion between the idea which is conveyed, and the nature of the sound which conveys it.—Pleasing ideas, and forcible reasoning, can hardly be transmitted to the mind, by means of harsh and disagreeable sounds. The mind revolts at such sounds, and the impression of the sentiment must consequently be weakened. The observations which we have to make on this subject, respect the choice of words ; their arrangement ; the order and disposition of the members ; and the cadence or close of sentences.

We begin with the choice of words. It is evident, that words are most agreeable to the ear, when they are composed of smooth and liquid sounds, in which there is a proper intermixture of vowels and consonants ; without too many harsh consonants rubbing against each other ; or too many open vowels in succession, to cause a hiatus, or disagreeable aperture of the mouth.

It may always be assumed as a principle, that whatever sounds are difficult in pronunciation, are, in the same pro-

portion, harsh and painful to the ear. Vowels give softness; consonants, strength to the sound of words. The melody of language requires a just proportion of each; and the construction will be hurt, will be rendered either grating or effeminate, by an excess of either. Long words are commonly more agreeable to the ear than monosyllables. They please it by the composition or succession of sounds which they present to it; and accordingly, the most harmonious languages abound most in them. Among words of any length, those are the most melodious, which do not run wholly either upon long or short syllables, but are composed of an intermixture of them: such as *repent, produce, wonderful, velocity, celerity, independent, impetuosity.*

If we would speak forcibly and effectually, we must avoid the use of such words as the following: 1. Such as are composed of words already compounded, the several parts of which are not easily, and therefore not closely united: as, "*Unsuccessfulness, wrongheadedness, tenderheartedness:*" 2. Such as have the syllables, which immediately follow the accented syllable, crowded with consonants that do not easily coalesce; as, "*Questionless, chroniclers, conventiclers:*" 3. Such as have too many syllables following the accented syllable: as, "*Primarily, cursorily, summarily, peremptoriness:*" 4. Such as have a short or unaccented syllable repeated, or followed by another short or unaccented syllable very much resembling: as, "*Holily, sillily, lowlily, farriery.*" A little harshness, by the collision of consonants, which nevertheless our organs find no difficulty in articulating, and which do not suggest to the hearer the disagreeable idea either of precipitation or of stammering, is by no means a sufficient reason for suppressing a useful term. The words *hedg'd, fledg'd, wedg'd, drudg'd, grudg'd, adjudg'd*, which some have thought very offensive, are not exposed to the objections which lie against the words above mentioned. We should not do well to introduce such hard and strong sounds too frequently; but when they are used sparingly and properly, they have even

a good effect. They contribute to that variety in sound which is advantageous to language.

The next head, respecting the harmony which results from a proper arrangement of words, is a point of greater nicety. For, let the words themselves be ever so well chosen, and well sounding, yet, if they be ill disposed, the melody of the sentence is utterly lost, or greatly impaired. That this is the case, the learners will perceive by the following examples. "Pleasures simple and moderate always are the best;" it would be better to say, "Simple and moderate pleasures are always the best." "Office or rank may be the recompense of intrigue, versatility, or flattery;" better thus, "Rank or office may be the recompense of flattery, versatility, or intrigue." "A great recommendation of the guidance offered by integrity to us, is, that it is by all men easily understood:" better in this form; "It is a great recommendation of the guidance offered to us by integrity, that it is easily understood by all men." In the following examples, the words are neither selected nor arranged, so as to produce the most agreeable effect. "If we make the best of our life, it is but as a pilgrimage, with dangers surrounding it:" better thus, "Our life, at the best, is a pilgrimage, and dangers surround it." "We see that we are encumbered with difficulties, which we cannot prevent:" better, "We perceive ourselves involved in difficulties that cannot be avoided." "It is plain to any one who views the subject, even slightly, that there is nothing here that is without allay and pure:" improved by this form; "It is evident to the slightest inspection, that nothing here is unallayed and pure."

We may take, for an instance of a sentence remarkably harmonious, the following from Milton's Treatise on Education: "We shall conduct you to a hill-side, laborious indeed, at the first ascent; but else so smooth, so green, so full of goodly prospects, and melodious sounds on every side, that the harp of Orpheus was not more charming." Every thing in this sentence conspires to promote the harmony. The words are well chosen; full of liquids, and

soft sounds; *laborious, smooth, green, goodly, melodious, charming;* and these words so artfully arranged, that, were we to alter the situation of any one of them, we should, presently, be sensible of the melody's suffering.

To promote this harmonious arrangement of words, the following general directions will be found of some use. 1st, When the preceding word ends with a vowel, let the subsequent one begin with a consonant; and *vicé versâ. A true friend, a cruel enemy,* are smother and easier to the voice, than *a true union, a cruel destroyer.* But when it is more perspicuous or convenient, for vowels or consonants to end one word and begin the next, it is proper that the vowels be a long and short one; and that the consonants be either liquid and a mute, or liquids of different sorts: thus, *a lovely offspring; a purer design; a calm retreat;* are more fluent than, *a happy union, a brief petition, a cheap triumph, a putrid distemper, a calm matron, a clean nurse.* From these examples the student will perceive the importance of accurately understanding the nature of vowels and consonants, liquids and mutes; with the connexion and influence which subsist amongst them. 2d, In general, a considerable number of long or short words near one another should be avoided. "Disappointment in our expectations is wretchedness:" better thus; "Disappointed hope is misery." "No course of joy can please us long:" better, "No course of enjoyment can delight us long." A succession of words having the same accent on their syllables, whether it be long or short, should also be avoided. "James was needy, feeble, and fearful:" improved thus, "James was timid, feeble, and destitute." "They could not be happy; for he was silly, pettish, and sullen:" better thus; "They could not be happy; for he was simple, peevish, and gloomy." 3d, Words which begin alike, or end alike, must not come together; and the last syllable of the preceding word, should not be the same as the first syllable of the subsequent one. It is not so pleasing and harmonious to say, "This is a convenient contrivance;" "He is an indulgent parent;" "She behaves with uniform for-

mality;' as, "This is a useful contrivance;" "He is a kind parent;" "She behaves with unvaried formality."

We proceed to consider the members of a sentence, with regard to harmony. They should not be too long, nor disproportionate to each other. When they have a regular and proportional division, they are much easier to the voice, are more clearly understood, and better remembered, than when this rule is not attended to: for whatever tires the voice, and offends the ear is apt to mar the strength of the expression, and to degrade the sense of the author. And this is a sufficient ground for paying attention to the order and proportion of sentences, and the different parts of which they consist. The following passage exhibits sentences, wherein the different members are proportionally arranged:

Temple, speaking sarcastically of man, says; "But his pride is greater than his ignorance, and what he wants in knowledge he supplies by sufficiency. When he has looked about him as far as he can, he concludes there is no more to be seen; when he is at the end of his line, he is at the bottom of the ocean; when he has shot his best, he is sure none ever did, or ever can, shoot better, or beyond it. His own reason he holds to be the certain measure of truth; and his own knowledge, of what is possible in nature." Here every thing is at once easy to the breath, grateful to the ear, and intelligible to the understanding. See another example of the same kind, in the 17th and 18th verses of the 3d chapter of the prophet Habakkuk. We may remark here, that our present version of the Holy Scriptures, especially of the Psalms, abounds with instances of an harmonious arrangement of the words and members of sentences.

In the following quotation from Tillotson, we shall become sensible of an effect very different from that of the preceding sentences. "This discourse, concerning the easiness of the Divine commands, does all along suppose and acknowledge the difficulties of the first entrance upon a religious course; except only in those persons who have had the happiness to be trained up to religion, by the easy and

insensible degrees of a pious and virtuous education." Here there is some degree of harshness and unpleasantness, owing principally to this, that there is properly no more than one pause or rest in the sentence, falling betwixt the two members into which it is divided; each of which is so long as to occasion a considerable stretch of the breath in pronouncing it.

With respect to the cadence or close of a sentence, care should be taken, that it be not abrupt, or unpleasant. The following instances may be sufficient to show the propriety of some attention to this part of the rule. "Virtue, diligence, and industry, joined with good temper and prudence, are prosperous in general." It would be better thus: "Virtue, diligence, and industry, joined with good temper and prudence, have ever been found the surest road to prosperity." An author speaking of the Trinity, expresses himself thus: "It is a mystery which we firmly believe the truth of, and humbly adore the depth of." How much better would it have been by this transposition: "It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore."

In order to give a sentence this proper close, the longest member of it, and the fullest words, should be reserved to the conclusion. But in the distribution of the members, and in the cadence of the period, as well as in the sentences themselves, variety must be observed; for the mind soon tires with a frequent repetition of the same tone.

Though attention to the words and members, and the close of sentences, must not be neglected, yet it must also be kept within proper bounds. Sense has its own harmony; and in no instance should perspicuity, precision, or strength of sentiment, be sacrificed to sound. All unmeaning words, introduced merely to round the period, or fill up the melody, are great blemishes in writing. They are childish and puerile ornaments, by which a sentence always loses more in point of weight, than it can gain by such additions to its sound.

CHAPTER IV.

Of FIGURES of SPEECH.

The FOURTH requisite of a perfect sentence, is a judicious use of the Figures of Speech.

As figurative language is to be met with in almost every sentence; and, when properly employed, confers beauty and strength on composition; some knowledge of it appears to be indispensable to the scholars, who are learning to form their sentences with perspicuity, accuracy, and force. We shall, therefore, enumerate the principal figures, and give them some explanation.

In general, Figures of Speech imply some departure from simplicity of expression; the idea which we mean to convey is expressed in a particular manner, and with some circumstance added, which is designed to render the impression more strong and vivid. When I say, for instance, "That a good man enjoys comfort in the midst of adversity;" I just express my thoughts in the simplest manner possible: but when I say, "To the upright there ariseth light in darkness;" the same sentiment is expressed in a figurative style; a new circumstance is introduced; "light," is put in the place of "comfort,' and "darkness" is used to suggest the idea of "adversity." In the same manner, to say, "It is impossible, by any search we can make, to explore the Divine Nature fully," is to make a simple proposition: but when we say, "Canst thou, by searching, find out the Lord? Canst thou, find out the Almighty to perfection? It is high as heaven, what canst thou do? deeper than hell, what canst thou know?" this introduces a figure into style; the proposition being not only expressed, but with it admiration and astonishment.

But though figures imply a deviation from what may be reckoned the most simple form of speech, we are not thence to conclude, that they imply any thing uncommon, or unnatural. On many occasions, they are both the most natural, and the most common method of uttering our sentiments. It would be very difficult to compose any dis-

course without using them often; nay, there are few sentences of considerable length, in which there does not occur some expression that may be termed a figure. This being the case, we may see the necessity of some attention, in order to understand their nature and use.

At the first rise of language, men would begin with giving names to the different objects which they discerned, or thought of. The stock of words would, then, be very small. As men's ideas multiplied, and their acquaintance with objects increased, their store of names and words would also increase. But to the vast variety of objects and ideas, no language is adequate. No language is so copious, as to have a separate word for every separate idea. Men naturally sought to abridge this labour of multiplying words without end; and, in order to lay less burden on their memories, made one word, which they had already appropriated to a certain idea or object, stand also for some other idea or object, between which and the primary one, they found, or fancied, some relation. The names of sensible objects, were the words most early introduced; and were, by degrees, extended to those mental objects, of which men had more obscure conceptions, and to which they found it more difficult to assign distinct names. They borrowed, therefore, the name of some sensible idea, where their imagination found some affinity. Thus, we speak of a *piercing* judgment, and a *clear* head; a *soft* or a *hard* heart; a *rough* or a *smooth* behaviour. We say, *inflamed* by anger, *warmed* by love, *swelled* with pride, *melted* into grief; and these are almost the only significant words which we have for such ideas.

The principal advantages of figures of speech, are the two following.

First, They enrich language, and render it more copious. By their means, words and phrases are multiplied for expressing all sorts of ideas; for describing even the minutest differences; the nicest shades and colours of thought; which no language could possibly do by proper words alone, without assistance from Tropes.

Secondly, They frequently give us a much clearer and

more striking view of the principal object, than we could have if it were expressed in simple terms, and divested of its accessory idea. By a well chosen figure, even conviction is assisted, and the impression of a truth upon the mind, made more lively and forcible than it would otherwise be. We perceive this in the following illustration of Young: "When we dip too deep in pleasure, we always stir a sediment that renders it impure and noxious:" and in this instance: "A heart boiling with violent passions, will always send up infatuating fumes to the head." An image that presents so much congruity between a moral and a sensible idea, serves, like an argument from analogy, to enforce what the author asserts, and to induce belief.

Having considered the general nature of figures, we proceed next to particularize such of them as are of the most importance; viz. Metaphor, Allegory, Comparison, Metonymy, Synecdoche, Personification, Apostrophe, Antithesis, Interrogation, Exclamation, and Amplification, or Climax.

A *Metaphor* is a figure founded entirely on the resemblance which one object bears to another. Hence, it is much allied to simile or comparison, and is indeed no other than a comparison, expressed in an abridged form. When I say of some great minister, "That he upholds the state like a pillar which supports the weight of a whole edifice," I fairly make a comparison: but when I say of such a minister, "That he is the pillar of the state," it now becomes a metaphor. In the latter case, the comparison between the minister and a pillar is made in the mind; but it is expressed without any of the words that denote comparison.

The following are examples of metaphor taken from Scripture: "I will be unto her a wall of fire round about, and will be the glory in the midst of her." "Thou art my rock and my fortress." "Thy word is a lamp to my feet, and a light to my path."

Rules to be observed in the use of metaphors.

1. *Metaphors, as well as other figures, should, on no occasion be stuck on profusely; and should always be such as accord with the strain of our sentiment.* The latter part of the

following passage from a late historian, is, in this respect, very exceptionable. He is giving an account of the famous act of parliament against irregular marriages in England. "The bill," says he, "underwent a great number of alterations and amendments, which were not effected without violent contest. At length, however, it was floated through both houses on the tide of a great majority, and steered into the safe harbour of royal approbation."

2. Care should be taken that *the resemblance which is the foundation of the metaphor, be clear and perspicuous, not far-fetched, nor difficult to discover.* The transgression of this rule makes what are called harsh or forced metaphors; which are displeasing, because they puzzle the reader, and instead of illustrating the thought, render it perplexed and intricate.

3. In the third place, we should be careful, in the conduct of metaphors, *never to jumble metaphorical and plain language together.* An author, addressing himself to the king, says:

To thee the world its present homage pays;
The *harvest* early, but mature the *praise.*

It is plain, that, had not the rhyme misled him to the choice of an improper phrase, he would have said,

The *harvest* early, but mature the *croft;*

and so would have continued the figure which he had begun. Whereas, by dropping it unfinished, and by employing the literal word "praise," when we were expecting something that related to the harvest, the figure is broken, and the two members of the sentence have no suitable correspondence to each other.

4. We should avoid making two inconsistent metaphors meet on one object. This is what is called *mixed* metaphor, and is indeed one of the greatest misapplications of this figure. One may be "*sheltered* under the patronage of a great man:" but it would be wrong to say, "*sheltered* under a mask of dissimulation;" as a mask conceals, but does not shelter. Addison, in his letter from Italy, says,

I *bridle* in my struggling muse with pain,
That longs to *launch* into a bolder strain.

The muse, figured as a horse, may be bridled; but when we speak of launching, we make it a ship; and by no force of imagination, can it be supposed both a horse and a ship at one moment; *bridled*, to hinder it from *launching*.

The same author, elsewhere, says, "There is not a single view of human nature, which is not sufficient to *extinguish* the *seeds* of pride." Observe the incoherence of the things here joined together; making a view *extinguish*, and extinguish *seeds*.

As metaphors ought never to be mixed, so they should not be crowded together on the same object; for the mind has difficulty in passing readily through many different views of the same object, presented in quick succession.

The *last* rule concerning metaphors, is, *that they be not too far pursued*. If the resemblance, on which the figure is founded, be long dwelt upon, and carried into all its minute circumstances, we tire the reader, who soon grows weary of this stretch of fancy; and we render our discourse obscure. This is called *straining a metaphor*. Authors of a lively and strong imagination are apt to run into this exuberance of metaphor. When they hit upon a figure that pleases them, they are loth to part with it, and frequently continue it so long, as to become tedious and intricate. We may observe, for instance, how the following metaphor is spun out.

Thy thoughts are vagabons; all outward bound,
'Midst sands, and rocks, and storms, to cruise for pleasure;
If gain'd, dear bought; and better miss'd than gain'd.
Fancy and sense, from an infected shore,
Thy cargo bring; and pestilence the prize:
Then such a thirst, insatiable thirst,
By fond indulgence but inflam'd the more;
Fancy still cruises, when poor sense is tir'd.

An *Allegory* may be regarded as a metaphor continued; since it is the representation of some one thing by another that resembles it, and which is made to stand for it. We

may take from the scriptures a very fine example of an allegory, in the 80th psalm; where the people of Israel are represented under the imags of a vine; and the figure is carried throughout with great exactness and beauty. "Thou hast brought a vine out of Egypt: thou hast cast out the heathen and planted it. Thou preparedst room before it; and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it; and the boughs thereof were like the goodly cedars. She sent out her boughs into the sea, and her branches into the river. Why hast thou broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of Hosts, look down from heaven, and behold and visit this vine!" See also Ezekiel, xvii. 22—24.

The first and principal requisite in the conduct of an allegory, is, *that the figurative and the literal meaning be not mixed inconsistently together.* Indeed, all the rules that were given for metaphors, may also be applied to allegories, on account of the affinity they bear to each other. The only material difference between them, besides the one being short, and the other being prolonged, is, that a metaphor always explains itself by the words that are connected with it in their proper and natural meaning: as, when I say, "Achilles was a lion;" "An able minister is the pillar of the state;" the "lion" and the "pillar" are sufficiently interpreted by the mention of "Achilles" and the "minister," which I join to them; but an allegory is, or may be, allowed to stand less connected with the literal meaning, the interpretation not being so directly pointed out, but left to our own reflection.

Allegory was a favourite method of delivering instruction in ancient times: for what we call fables or parables, are no other than allegories. By words and actions attributed to beasts or inanimate objects, the dispositions of men were figured; and what we call the moral, is the unfigured sense or meaning of the allegory.

A *Comparison* or *simile*, is, when the resemblance between two objects is *expressed in form*, and generally pursued more fully than the nature of a metaphor admits: as when it is said, "The actions of princes are like those great rivers, the course of which every one beholds, but their springs have been seen by few." "As the mountains are round about Jerusalem, so the Lord is round about his people." "Behold how good and how pleasant it is for brethren to dwell together in unity! It is like the precious ointment, &c. and as the dew that descended upon the mountains of Zion."

The advantage of this figure arises from the illustration which the simile employed gives to the principal object; from the clearer view which it presents; or the more strong impression which it stamps upon the mind. Observe the effect of it in the following instance. The author is explaining the distinction between the powers of sense and imagination in the human mind. "As wax," says he, "would not be adequate to the purpose of signature, if it had not the power to retain as well as to receive the impression, the same holds of the soul with respect to sense and imagination. Sense is its receptive power; imagination, its retentive. Had it sense without imagination, it would not be as wax, but as water, where, though all impressions are instantly made, yet as soon as they are made, they are instantly lost."

In comparisons of this nature, the understanding is concerned much more than the fancy: and therefore the rules to be observed, with respect to them, are, that they be clear, and that they be useful; that they tend to render our conception of the principal object more distinct; and that they do not lead our view aside, and bewilder it with any false light. We should always remember that similes are not arguments. However apt they may be, they do no more than explain the writer's sentiments; they do not prove them to be founded on truth.

Comparisons ought not to be founded on likenesses which are too faint and remote. For these, in place of

assisting, strain the mind to comprehend them, and throw no light upon the subject. It is also to be observed, that a comparison which, in the principal circumstances, carries a sufficiently near resemblance, may become unnatural and obscure, if pushed too far. Nothing is more opposite to the design of this figure, than to hunt after a great number of coincidences in minute points, merely to show how far the writer's ingenuity can stretch the resemblance.

A *Metonymy* is founded on the several relations, of cause and effect, container and contained, sign and thing signified. When we say: "They read Milton," the cause is put instead of the effect; meaning "Milton's works." On the other hand, when it is said, "Gray hairs should be respected," we put the effect for the cause, meaning by "gray hairs," *old age*. "The kettle boils," is a phrase where the name of the container is substituted for that of the thing contained. "To assume the sceptre" is a common expression for entering on royal authority; the sign being put for the thing signified.

When the whole is put for a part, or a part for the whole; a genus for a species, or a species for a genus; in general, when any thing less, or any thing more, is put for the precise object meant; the figure is then called a *synecdoche* or *Comprehension*. It is very common, for instance, to describe a whole object by some remarkable part of it: as when we say: "A fleet of twenty *sail*," in the place of "*ships*;" when we use the "*head*" for the "*person*," the "*waves*" for the "*sea*." In like manner, an attribute may be put for a subject; as, "Youth" for the "young," the "deep" for the "sea;" and sometimes a subject for its attribute.

Personification or *Prosopopoeia*, is that figure by which we attribute life and action to inanimate objects. The use of this figure is very natural and extensive: there is a wonderful proneness in human nature, under emotion, to animate all objects. When we say, "the ground *thirsts* for rain," or, "the earth *smiles* with plenty;" when we

speak of "ambition's being *restless*," or, "a disease's being *deceitful*;" such expressions show the facility with which the mind can accommodate the properties of living creatures to things that are inanimate, or to abstract conceptions of its own forming. The following are striking examples from the Scriptures: "When Israel went out of Egypt, the house of Judah from a people of strange language; the sea saw it, and fled: Jordan was driven back! The mountains skipped like rams, and the little hills like lambs. What ailed thee, O thou sea! that thou fleddest? Thou Jordan, that thou wast driven back? Ye mountains, that ye skipped like rams; and ye little hills, like lambs? Tremble, thou earth, at the presence of the Lord, at the presence of the God of Jacob."

"The wilderness and the solitary place shall be glad for them; and the desert shall rejoice and blossom as the rose."

Apóstrophe is a turning off from the regular course of the subject, to address some person or thing; as, "Death is swallowed up in victory. O death! where is thy sting? O grave! where is thy victory?

The following is an instance of personification and apostrophe united: "O thou sword of the Lord! how long will it be ere thou be quiet? put thyself up into thy scabbard, rest and be still! How can it be quiet, seeing the Lord hath given it a charge against Askelon, and against the sea-shore? there hath he appointed it." See also an extraordinary example of these figures, in the 14th chapter of Isaiah, from the 4th to the 19th verse, where the prophet describes the fall of the Assyrian empire.

The next figure in order, is *Antithesis*. Comparison is founded on the resemblance; antithesis, on the contrast or opposition of two objects. Contrast has always the effect, to make each of the contrasted objects appear in the stronger light. White, for instance, never appears so bright as when it is opposed to black; and when both are viewed together. An author, in his defence of a friend against the

charge of murder, expresses himself thus: "Can you believe that the person whom he scrupled to slay, when he might have done so with full justice, in a convenient place, at a proper time, with secure impunity; he made no scruple to murder against justice, in an unfavourable place, at an unseasonable time, and at the risk of capital condemnation?"

The following examples further illustrate this figure.

Tho' deep, yet clear; tho' gentle, yet not dull;
Strong, without rage; without o'erflowing, full.

"If you wish to enrich a person, study not to increase his stores, but to diminish his desires."

"If you regulate your desires according to the standard of nature, you will never be poor; if according to the standard of opinion, you will never be rich."

A maxim, or moral saying, very properly receives the form of the two last examples; both because it is supposed to be the fruit of meditation, and because it is designed to be engraven on the memory, which recalls it more easily by the help of such contrasted expressions. But where such sentences frequently succeed each other; where this becomes an author's favourite and prevailing manner of expressing himself, his style appears too much studied and laboured; it gives us the impression of an author attending more to his manner of saying things, than to the things themselves.

Interrogation. The unfigured, literal use of interrogation, is to ask a question: but when men are strongly moved, whatever they would affirm or deny, with great earnestness, they naturally put in the form of a question, expressing thereby the strongest confidence of the truth of their own sentiment, and appealing to their hearers for the impossibility of the contrary. Thus Balaam expressed himself to Balak: "The Lord is not a man that he should lie, neither the son of man that he should repent. Hath he said it? and shall he not do it? Hath he spoken it? and shall he not make it good?"

Exclamations are the effect of strong emotions of the mind; such as, surprise, admiration, joy, grief, and the like. "Wo is me that I sojourn in Mesech, that I dwell in the tents of Kedar!" *Psalms.*

"O that my head were waters and mine eyes a fountain of tears, that I might weep day and night, for the slain of the daughter of my people! O that I had in the wilderness a lodging-place of way-faring men!" *Jeremiah.*

The last figure of speech that we shall mention, is what writers call *Amplification* or *Climax*. It consists in heightening all the circumstances of an object or action, which we desire to place in a strong light. We shall give an instance from the charge of a judge to the jury, in the case of a woman accused of murdering her own child. "Gentlemen, if one man had any how slain another; if an adversary had killed his opposer, or a woman occasioned the death of her enemy; even these criminals would have been capitally punished by the Cornelian law; but if this guiltless infant, that could make no enemy, had been murdered by its own nurse, what punishment would not then the mother have demanded? With what cries and exclamations would she have stunned your ears! What shall we say then, when a woman, guilty of homicide, a mother, of the murder of her innocent child, hath comprised all those misdeeds in one single crime; a crime, in its own nature, detestable; in a woman, prodigious; in a mother, incredible; and perpetrated against one whose age called for compassion, whose near relation claimed affection, and whose innocence deserved the highest favour."

We have now finished what was proposed, concerning Perspicuity in single words and phrases, and the accurate construction of sentences. The former has been considered, under the heads of Purity, Propriety, and Precision; and the latter, under those of Clearness, Unity, Strength, and the proper use of Figurative Language. Though many of those attentions which have been recommended, may ap-

pear minute, yet their effect upon writing and style, is much greater than might, at first be imagined. A sentiment which is expressed in accurate language, and in a period, clearly, neatly, and well arranged, makes always a stronger impression on the mind, than one that is expressed inaccurately, or in a feeble or embarrassed manner. Every one feels this upon a comparison: and if the effect be sensible in one sentence, how much more in a whole discourse, or composition that is made up of such sentences?

The fundamental rule for writing with accuracy, and into which all others might be resolved, undoubtedly is, *to communicate, in correct language, and in the clearest and most natural order, the ideas which we mean to transfuse into the minds of others.* Such a selection and arrangement of words, as do most justice to the sense, and express it to most advantage, make an agreeable and strong impression. To these points have tended all the rules which have been given. Did we always think clearly, and were we, at the same time, fully masters of the language in which we write, there would be occasion for few rules. Our sentences would then, of course, acquire all those properties of clearness, unity, strength, and accuracy, which have been recommended. For we may rest assured, that whenever we express ourselves ill, besides the mismanagement of language, there is, for the most part, some mistake in our manner of conceiving the subject. Embarrassed, obscure, and feeble sentences, are generally, if not always, the result of embarrassed, obscure, and feeble thought. Thought and expression act and re-act upon each other. The understanding and language have a strict connexion; and they who are learning to compose and arrange their sentences with accuracy and order, are learning, at the same time, to *think* with accuracy and order; a consideration which *alone* will recompense the student, for his attention to this branch of literature.

CONCLUSION.

THE Compiler of these elements of the English language, hopes it will not be deemed inconsistent with the nature and design of his work, to make a short address to the young persons engaged in the study of it, respecting their future walks in the paths of literature, and the chief purpose to which they should apply their acquisitions.

In forming this grammar, and the volume of Exercises connected with it, the author was influenced by a desire to facilitate your progress in learning, and, at the same time, to impress on your minds principles of piety and virtue. He wished also to assist, in some degree, the labours of those who are cultivating your understandings; and providing for you a fund of rational and useful employment, in place of those frivolous pursuits, and that love of ease and sensual pleasure, which enfeeble and corrupt the minds of many inconsiderate youth, and render them useless to society.

Without your own best exertions, the concern of others for your welfare, will be of little avail: with them, you may fairly promise yourselves success. The writer of this address, therefore, recommends to you, an earnest co-operation with the endeavours of your friends to promote your improvement and happiness. He hopes that, whatever may be your attainments, you will not rest satisfied with mere literary acquisitions, nor with a selfish or contracted application of them. When they advance only the interests of this stage of being, and look not beyond the present transient scene, their influence is circumscribed within a very narrow sphere. The great business of this life is to prepare, and qualify us, for the enjoyment of a better, by cultivating a pure and humble state of mind, and cherishing habits of piety towards God, and benevolence to men. Every thing that promotes or retards this important work, is of great moment to you, and claims your first and most serious attention.

If, then, the cultivation of letters, and an advancement in knowledge, are found to strengthen and enlarge your minds, to purify and exalt your pleasures, and to dispose you to pious and virtuous sentiments and conduct, they produce excellent effects, which with your best endeavours to improve them, and the Divine blessing superadded, will not fail to render you, not only wise and good yourselves, but also the happy instruments of diffusing wisdom, religion, and goodness around you. Thus improved, your acquisitions become handmaids to virtue; and they may eventually serve to increase the rewards, which the supreme Being has promised to faithful and well-directed exertions, for the promotion of truth and goodness amongst men.

But if you counteract the hopes of your friends, and the tendency of these attainments; if you grow vain of your real or imaginary distinctions, and regard with contempt, the virtuous, unlettered mind; if you suffer yourselves to be absorbed in over-curious or trifling speculations; if your heart and principles be debased and poisoned, by the influence of corrupting and pernicious books, for which no elegance of composition can make amends; if you spend so much of your time in literary engagements, as to make them interfere with higher occupations, and lead you to forget, that pious and benevolent action is the great end of your being: if such be the unhappy misapplication of your acquisitions and advantages,—instead of becoming a blessing to you, they will prove the occasion of greater condemnation; and, in the hour of serious thought, they may excite the painful reflections,—that it would have been better for you, to have remained illiterate and unaspiring; to have been confined to the humblest walks of life; and to have been even hewers of wood and drawers of water all your days.

THE END.

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